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EDITOR'S NOTE

It is with mixed feelings that we announce that this will be the last VSAO *Newsletter*, in this format. Beginning in the Spring of 1997, we will be combining our newsletter with the journal of the Western Canada Association of Victorian Studies, *Victorian Review*. Although the intimacy of our current format will be missed, we welcome the opportunity to join with our colleagues in the West to produce a more national, refereed journal that will better serve the needs of Canadians working in Victorian Studies. As our president, Leslie Howsam, outlines below, the editorial duties will be shared between members of each association, and we trust that the merger will be a fruitful one. Personally, I wish to thank all those who have helped with the *Newsletter*, during my short involvement. Besides the executive, who are always helpful and supportive, and the reviewers and contributors, I would mention Jean O'Grady, past editor, who has been tirelessly helpful to me, Ingrid Smith at Victoria College, in charge of circulation and communication, and Bill Rowcliffe, who produces *Newsletter*.

ANNOUNCEMENT:

Merger of the *Newsletter*

(published by the Victorian Studies Association of Ontario)

with the *Victorian Review*

(published by the Victorian Studies Association of Western Canada)

into a single journal, *The Victorian Review*, to be published jointly by both associations

The present number of the Victorian Studies Association of Ontario *Newsletter* is the last to appear. Beginning with the winter issue of 1997, members and subscribers will receive instead a scholarly journal of Victorian Studies, the *Victorian Review*. *VR* has hitherto been published only by the Victorian Studies Association of Western Canada; now it will be published jointly by VSAWC and VSAO. The membership of both associations supported this change at votes taken during their 1996 Annual Meetings. The *Victorian Review* differs from the *Newsletter* in that it has an editorial board and a system of having articles submitted in advance for evaluation by referees. It is similar in that current books are reviewed, and news is announced of members and events.

The reasons for the merger are both academic and practical. The editors and executives of the two associations believe that a refereed journal is a valuable service to the several disciplines that contribute to Victorian studies, as well as to the individuals who belong to VSAO and VSAWC. An expanded editorial board, and a sharing of labour between an Editor and Associate Editor representing the two associations, will allow the present editorial policy

to be strengthened and made more coherent. The journal will be able to continue to draw upon the strong traditions of scholarship based in Canada and concerned with the literature, history and culture of Victorian Britain.

In addition, both organizations face financial difficulties that can be alleviated by sharing production costs. A journal emerging from more than one region will be in a stronger position to appeal for financial support. Finally, a refereed journal, published jointly, will attract submissions both from established contributors and beginning academics, as well as subscriptions from university libraries, and advertising revenue.

The current editor of *VR* is Christopher Hosgood, a professor of history at the University of Lethbridge. VSAO will recruit an Associate Editor as well as several new members of the editorial board. (I am sorry to have to announce that Dr. Virginia Lovering, who has edited the *Newsletter* ably for the past year, has decided not to offer to serve as Associate Editor of *VR*.) The current editorial advisory board of the *Victorian Review* numbers fifteen, six of whom are from Western Canada. The new editorial board will include six members nominated by each association and three members from outside Canada, chosen at the discretion of the Editors. Two will be selected by each association each year, each to serve for a three-year term. Responsibilities of the editorial board include serving as referees for articles, as well as giving general advice to the editors.

When Dr. Hosgood's term of service has ended, VSAO will provide the Editor, and VSAWC the Associate Editor. The positions of Editor and Associate Editor will continue to alternate between the two Associations. The term of the Editor will be five years. He or she will send out articles for refereeing, deal with follow-up correspondence, and send out books for review. The Editor and Associate Editor will divide the responsibility for sections such as "Gallery Stroll," Announcements, "On Stage" and "Books Received." Both associations will contribute "News of Members."

The two associations have at present roughly equal numbers of members. They will divide the cost of production and shipping/handling each issue in proportion to their membership, after pooling the income from institutional subscriptions. It should also be noted that material support for the two publications is offered by the Dean of Arts and Department of History of the University of Lethbridge, and by Victoria University in the University of Toronto.

VSAO members have already received their subscription notices alerting them to an increased rate of subscription. Members who also belong to VSAWC will now receive the journal through VSAO. Institutional subscribers who already receive the *Victorian Review* will simply continue their subscription, and drop their subscription to the VSAO *Newsletter*. Libraries and other institutions that receive the *Newsletter* are asked to transfer that subscription to the *Victorian Review*, receiving the journal through the Victorian Studies Association of Ontario. Membership and subscription both cost $35.00 annually; the fee for

graduate students, on proof of student status, $20.00.

Although I am very hopeful about the new and stronger *Victorian Review*, the departure of our *Newsletter* is also a matter of regret. We are seeing the end of an important institution in Victorian studies, a newsletter that has published important articles and significant book reviews, as well as recorded the news of the distinguished careers and major research and publishing projects of the nineteen sixties, seventies and eighties. I am certain, however, that the *Victorian Review* will survive and prosper as the journal of nineteenth-century studies in Canada, and that it will give new energy and excitement to the Victorian Studies Association of Ontario.

Leslie Howsam, President, VSAO

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NEWS AND QUERIES

Editor sought to complete an edition of Matthew Arnold's school reports and testimony. Other than in the British Sessional papers, this material has not before been published completely and remains the only part of Arnold's prose that has not been published in the twentieth century. Please contact John Atkin at 41 1/2 Curtis Street, St. Thomas, ON. N5P 1H8 or by phone: (519) 633-8363.

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CONFERENCE NOTES

The VSAO conference for the spring of 1997 will be held on Saturday, April 19, at Ryerson Polytechnical University, beginning at 10:00 am. The speakers are David Vincenet, an historian from the University of Keele in England, who will speak about Victorian secrets and secrecy, and Jill Matus from the English department of the University of Toronto.

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The VSAO spring conference for 1996 was held on Saturday, April 13th at Ryerson Polytechnical University (Oakham House) from 10:00 am. to 4:30 pm. As usual there were two speakers, one from Ontario and one from outside, and as usual there was morning coffee, sherry, lunch, and a bar in the late afternoon.

After lunch there was a short business meeting at which, among other items of business, the possibility of combining the VSAO *Newsletter* with the VSAWC journal, *Victorian Review*, was presented to the membership. The members present voted in favour of the merger.

The morning speaker was Jock Galloway,

a historical geographer at the University of Toronto and Victoria College, whose talk was titled was "The Price of a Good Cup of Tea: The Sugar Industry in the Victorian Era." His topic was what he called the addiction to sugar, to sweetness, in Britain in the nineteenth century, an addiction that had political, economic as well as social implications. Divided into three parts, the paper explored the Victorian consumption of sugar, the politics of the trade, and the moral crusade connected to the sugar industry. In the first part, Professor Galloway noted the increase of sugar consumption from twenty pounds (per person, per annum) in 1840 to eighty-six pounds in 1913. This is reflected, for example, in the twelve editions of Fanny Farmer's *Boston Cooking School Cookbook*, which between the first edition in 1896 and the twelfth in 1916 increased the recommended amount of sugar in recipes by 100%. As well as direct consumption of sugar, the use of sugar in industrial uses (jams, confections, baked goods and so on) increasing relied heavily on sugar, for its preservative qualities and its flavour enhancement. In the production of white bread, for instance, sugar enhanced the flavour of the product while also supplementing the reduced food value incurred through the processing of flour. Due to the demands of a newly industrialized Britain, where millions were leaving their family farms to work in factory settings, cheap factory-produced food was required. Tea with sugar met the needs of a working populace, for it was a warming stimulant which assuaged the pangs of hunger. In his book *Sweetness and Power* Sidney Mintz explores the darker side of this phenomenon: sugar took the place of nutrient-rich food, and was cheap: if workers could eat cheaply, they could be paid less, and profits improved.

The second section of the paper explored the politics of the British Caribbean sugar trade, and in particular the entry onto the scene of beet sugar, a competitor to cane sugar. The production of beet sugar on the Continent rivalled that of cane sugar, since it could be produced locally, and the beet crop replaced the fallowing of land. As the campaign against slavery increased in Britain, the beet industry benefited. In 1850, beet sugar represented 16% of the world's sugar production; by 1870, 35%; by 1890, 61%; by 1900, 66%. Further, sugar cane experienced an outbreak of disease in the 1880s and the economy of British Caribbean sugar industry was in trouble. In the last years of the nineteenth century, partly through the initiative of Joseph Chamberlain who established a Royal Commission to explore the sugar cane industry and partly through the support of the botanical research facilities of Kew Gardens, new breeds of sugar cane were developed. Through the innovative research of John Bovell, administrator of a boys' reform school in Barbados, new breeds of sugar cane were developed, leading to the renovation of the British Caribbean cane sugar industry.

Much of the discussion period centred on the figure of John Bovell, an ambivalent figure in Barbados history, due to the present unpopularity of the sugar cane industry because of its connection to slavery. While others involved in the same enterprise were knighted for their role in restoring the industry, John Bovell remains quite unrecognized (except that his portrait appears on the Barbados $2.00 bill).

Susan Casteras, Curator of Paintings at the Yale Centre for British Art, spoke on "The Grosvenor Gallery: A Palace of Aesthetes," a talk based partly on her current arranging of an exhibition of

paintings from the Grosvenor Gallery in London. If we know nothing about the Grosvenor Gallery, we probably know the Gilbert and Sullivan parody from *Patience*: "the greenery yellery / of Grosvenor Gallery," a dig at the predominant colour scheme and mood of many of the paintings displayed at the Gallery. The brain-child of Sir Coutts and Lady Blanche Lindsay, Grosvenor Gallery was a short-lived phenomenon, but through its brief life from 1877-1890, the Gallery had a seminal impact on Victorian art and culture. Located at 345 New Bond Street, a fashionable part of commercial London, the Gallery housed art described as "quaint, queer, mystic overmuch," which applies as much to the visitors to the Gallery as to the art. From the guide books of the period, clearly one went to the Grosvenor to see art and to be seen, and it housed a smoking room, billiard room, circulating libraries and chamber music concert rooms. A radical in his presentation of art, Sir Coutts allowed generous spacing between the paintings in contrast to the prevalent habit of the grid-lock effect of the multiple presentation of art-works in other galleries. He was, though, more radical in his selection of artists: featuring the work of over one thousand artists, they included the paintings of Pre-Raphaelites, neo-classical painters, English Rustic naturalists and foreign artists. Sir Coutts and Lady Lindsay showcased the works of progressive artists, in particular Byrne-Jones, Moore, and Whistler.

Professor Casteras then discussed the importance of the Gallery in the Aesthetic Movement of the 1870s and 1880s, focussing on the construction of the Female Aesthete in the art of these painters. Supported by a fascinating collection of slides, Casteras showed how the figure of the Female Aesthete affected contemporary notions of fashion, interior decorating, changing canons of beauty and the meaning of gender in late-Victorian society. The target of ferocious or funny attacks in *Punch* and *Vanity Fair*, to take two examples, the Aesthetic movement was seen as a threat to the ideal of the moral and physically healthy English girl and the masculine and vigorous English male. Using images of female languor, sleep, lassitude, sensuousness, and a sated inertness, the female figures in these paintings suggest an external passivity paired with inner sexual over-abundance. Whistler's women appear mute, aloof, mute, decorative, sapped of energy and narcissistic. The "White Woman" depicts the lure of feminine languor, pallor and passive dreaminess, celebrated in Swinburne's poem on the painting. Moore's oddly repetitive images of women arrested in the suspension of dreamy withdrawal seemed to his critics examples of a boringly reiterated expression of melancholy. Critics complained that Byrne-Jones's "Six Days of Creation" was pervaded by the balefully uniform pallor of faces, and the painting was reviled as "dismal, depressing and moribund." The un-English sex-weariness evident on the face of the Female Aesthete was, as Henry James put it, "a fact which show what the french call an intimate acquaintance with life." Ordinary English girls were threatened by the "mooney-eyed melancholic mien" and the terminal ennui and innervation represented in the cult of the Aesthetic female. Attesting to the "too much" of the libidinous appeal of this figure, the Aesthetic movement was, in the jargon of its attackers, "utterly too quite consummately utter."

Overall, Professor Casteras's paper was a vivid and lively presentation of why the Aesthetic art displayed in the Grosvenor Gallery shocked Victorian ideology. The art was subversive in its focus on female narcissism, sensuality, and self-

containment suggestive of hidden inert power, its concomitant feminization of the male viewers, and the brazen questioning of the prevailing canons of taste, beauty, and gender roles.

CONFERENCES/ CALLS FOR PAPERS

"Literature and the Great Exhibition, 1851," 12 April 1997, Worcester College of Higher Education, England. Write to Roger Ebbatson, English, Worcester College of Higher Education, Henwick Grove, Worcester WR2 6AJ England. R.Pearson@worc.ac.uk

The Leeds Centre for Victorian Studies' colloquium on "Citizenship and Duty" will consider the late-Victorian response to the apparent threats of urbanization and the ways in which notions of citizenship and duty were constructed as fundamental to strategies of urban regeneration. One-page proposals by 30 November.

The Leeds Centre for Victorian Studies' conference on "The Victorians and Modernity," 14-16 July 1997 at the Leeds Centre, will consider the Victorian era as a period of progress, change or "modernization." Some possible themes include Darwin and progress, the *fin-de-siècle*, modernity of form in literature, the "New Woman," and technology. Send 250-page proposals from any discipline by December 30, 1996 to Martin Hewitt, Leeds Centre for Victorian Studies, School of Humanities, Trinity and All Saints, Brownberrie Lane, Leeds LS185HD, UK. M.Hewitt@task.ac.uk

"Felicia Hemans: A Volume of Essays"; essays are invited on topics such as connections, readings of the works, her poetics or ideology, conditions of publication, Hemans as woman poet, literary biography, institutionalization, and Hemans and "us." One-to-two page proposals by 7 January 1997 to Nanora Sweet, English, University of Missouri, St. Louis, 8001 Natural Bridge, St. Louis, MO 63121. (314)516-5512. snlswee@umslvma.umsl.edu

Postscript: A Journal of Graduate Criticism and Theory seeks submissions of essays on literature, language, theory and pedagogy. Papers responding to issues of current debate within the humanities are encouraged. Submissions of articles (3000-5000 words) should be sent by 31 January 1997 to Editors, *Postscript*, English P.O. Box 58, Arts Building, Memorial University, St. John's NF A1C 5S7. MLA format is requested; enclose a cover letter with all contact information, leaving the text anonymous. Submissions on disk (WordPerfect) are encouraged.

The *George Eliot Review* seeks papers for its August 1997 issue: material relating to Eliot, her works, her family or friends. The Fellowship also announces the George Eliot Fellowship Prize for 1997 for a paper on Eliot's life or works. The winner receives £100 and publication in the *Review*. All materials should be sent to the George Eliot Fellowship, 71 Stepping Stones Road, Coventry CV5 8JT, Warwickshire, UK.

The Society for the History of Authorship,

Reading and Publishing (SHARP) is launching a new journal, *Book History*, a hardcover annual edited by Ezra Greenspan and Jonathan Rose *Book History* is devoted to every aspect of the history of the book, broadly defined as the history of the creation, dissemination and reception of script and print. *Book History* will be published in English, but it welcomes articles dealing with any national literature. Publication of the first issue is scheduled for early 1998. Articles dealing with any part of the American hemisphere or the Middle East: Ezra Greenspan, English, University of South Carolina, Columbia SC 29208 USA. Articles dealing with other parts of the world: Jonathan Rose, History, Drew University, Madison NJ 07940, USA. Send one hard copy and a WordPerfect diskette. For membership information to SHARP, contact Linda Connors, Drew University Library, Madison, NJ 07940 USA. Lconnors@drew.edu

"Hysterical/Historical Joyce", June 11-16. Panel on "James Joyce: Late Victorian?" Contact Garry Leonard at garrylenrd@aol.com

THE LINE OF BEAUTY.

Athletic. "DON'T YOU BICYCLE?"

Æsthetic. "ER—NO. IT DEVELOPES THE CALVES OF THE LEGS SO! MAKES 'EM STICK OUT, YOU KNOW! SO COARSE! POSITIVE DEFORMITY!"

Punch, 6 Dec., 1879

Gazing by Gaslight: What the Artist Saw

Joseph A. Kestner. *Masculinities in Victorian Painting.* Aldershott, Hants: Scolar Press, 1995. 316 pp.; $69.95 U.S.

Pamela Gerrish Nunn. *Problem Pictures: Women and Men in Victorian Painting.* Aldershott, Hants: Scolar Press, 1995. 172 pp.; $49.95 U.S.

Richard Kelly. *The Art of George du Maurier.* Aldershott, Hants: Scolar Press, 1996. 254 pp.; $99.95 U.S.

Someone in the twenty-first century is bound to write a book about the fascination of the twentieth century with the sexuality of the nineteenth. Journals and publishers' lists have been bulging with such titles as "Reimagining Masculinity in Victorian Criticism" and *Images of Victorian Womanhood.* Three new books from Scolar Press, which prides itself in its publication of "fine books of illustrated scholarship and reference," feed this fascination by dealing with literal images -- the paintings and graphic work of Victorian artists. Joseph A. Kestner's *Masculinities in Victorian Painting* sets categories by which to identify the ways in which artists both reflected and helped to create contemporary ideas of what constitutes masculinity. Pamela Gerrish Nunn's *Problem Pictures: Women and Men in Victorian Painting* concerns itself largely with women artists, the kinds of work they did and, especially, their reception by a predominantly male critical community. And in Richard Kelly's *The Art of George du Maurier* we have an opportunity to watch a Victorian writer-artist-satirist responding to contemporary conventions of male and female beauty with conventions of his own.

Joseph A. Kestner's first chapter is called "Artistic Representation and the Construction of Masculinity." It begins with a survey of recent research in studies of masculinity, and applies it to such Victorian makers of opinion as Carlyle and Ruskin. His reading is vast, as one might expect from the author of *Protest and Reform: The British Social Narrative by Women, 1827-1867* (1985) and *Mythology and Misogyny: The Social Discourse of*

Nineteenth-Century British Classical Subject Painting (1989); and his method is to thread his argument along summaries of source after source of opinion on the subject (it is his method throughout *Masculinities in Victorian Painting*). Since he has opted for the bibliography-but-no-notes format, there is no question of subordinating such material to a lean argument; indeed it is often hard to distinguish argument from exposition, for précis (including quotation) from secondary sources is very generous and there is no place for it except in the main text. It is soon clear that Kestner endorses what he calls "key theses of the theory of masculinity in the twentieth century: that masculinity is constructed by culture; that it defines itself by opposition to 'femininity' as the Other; that it is part of ideologies of power and control; and that, in the arts, visual imagery serves crucial purposes in constructing masculinity in culture" (1). Part of the baggage that comes with those theses is a psycho-sexual emphasis on male self-definition in terms of potency. If potency implies power, that is, then only men have the potential (at least) for power, and Kestner summarizes approvingly Kaja Silverman's view of what she calls the "dominant fiction" of masculinity: "that the male by virtue of possession of the penis is part of the hegemonic patriarchal order symbolized by the phallus/Law of the Father" (27). If this sort of discourse gets tiresome at times ("The penis as signifier in the nineteenth century was fundamental to the concept of hegemonic masculinity during the Victorian period" [17]), it at least offers some source for the particular "fiction" of masculinity that dominates Victorian painting. "Marginalized masculinities -- those different by virtue of class, sexual preference, race or ethnicity -- appear in these canvases, but primarily as a way of contrasting the constructed legitimacy of the dominant masculinity. By the end of the century, with the rise of increasing democracy, the insistent presence of feminism and the New Woman, the problematical involvement in empire and the resulting confrontations, this dominant masculinity was contested" (44). But, as Kestner cautions, its influence remained strong well into the twentieth century.

The rest of this book refracts Victorian masculinity into its component parts: "The Classical Hero," "The Gallant Knight," "The Challenged Paterfamilias," "The Valiant Soldier," and finally, "The Male Nude." In these chapters there is more direct response to individual paintings, though always with a view to such elements that are *obviously* relevant to Kestner's thesis. Throughout, the pictures are interpreted through their historical, mythical, iconographical, and (ultimately) Lacanian content, and this can be very useful, for example in the chapter on "The Valiant Soldier," where Kestner's wide historical reading re-establishes for the modern reader the place and significance for Victorians of particular battles or wars which the paintings illustrate. But his

judgements are rarely based on a semiotic or aesthetic response to the pictures as pictures -- on what proportion, placement, key, colour, relationship might communicate to the viewer.

In this regard, it might be worthwhile to view one of the instances in which *Masculinities in Victorian Painting* coincides, in subject matter, with Pamela Gerrish Nunn's *Problem Pictures: Women and Men in Victorian Painting*. In Kestner's analysis of Henrietta Rae's *Apollo and Daphne* (1895), he observes that Rae's Daphne, unlike that of male painters, indicates the draiad's distress, "turning in disgust from the god" who supplicates her on bended knee (Kestner, 77); our appreciation of the point can only be enriched by acquaintance with contemporary reactions to the same painting as quoted by Pamela Nunn: "'That won't do for Apollo! those arms are not like Apollo's! You want a strong man's'"; and "'her school-boy Apollo wants muscle'" (Nunn, 154). Neither book includes a plate of the painting, so the reader might not know that Rae's Apollo is rather more robust than Frederick Leighton's Icarus in *Daedalus and Icarus* (1869), which Kestner declares is the embodiment of "the Apollonian male ideal" as defined by Ruskin in that same year (252).

Kestner's blind spot for the way paintings are made (as opposed to what a learned reader can distill from their contents) occasionally can lead him to questionable interpretations. For example, in his discussion of Leighton's *Hit!* (1893) he dismisses the idea that it depicts "a father teaching his son to shoot with a bow and arrow," as some contend, in favour of a more homo-erotic interpretation (253); eroticism is undoubtedly present in the artist's treatment of fleshly contact (though less than in the preliminary drawings, apparently), but a glance at the two faces discovers an extremely close resemblance of features, clearly aimed at establishing familial relation. Similarly, while describing Solomon J. Solomon's *Ajax and Cassandra* (1886) as "the most famous rape/abduction canvas in Victorian painting" (77-8) Kestner fails to notice that the stance of the ruggedly handsome Ajax, slinging the helpless Daphne over his left shoulder, is basically the same (seen from a different angle) as that of the ruggedly handsome St. George with the rescued Andromeda slung over his left shoulder in Solomon's Royal Academy diploma picture of 1906, *St George* (used for the frontispiece and dust jacket of the book). And while Kestner stresses the irony that this Jewish painter, "active in Jewish causes," chose a Christian subject for his diploma picture (104), he overlooks the fact that the model in the latter painting (whom he identifies as Solomon's "youngest brother Albert") is clearly a muscular Jew and clearly the same model as the one used for Ajax in the earlier painting. If we are talking about images of masculinity and marginalization, surely this sort of thing is worth thinking about.

Solomon's status as a marginalized (albeit widely appreciated) Victorian artist brings us back to Nunn's

Problem Pictures, in which the marginalization of women artists is the focus. The problem about the pictures Nunn discusses was not so much the pictures themselves as the men and the women (in particular) that made them, and the men (mostly) that responded to them. Nunn is far more interested in historical reception than in theory or its terminology: the odd "male gaze" or "phallocentric" appears, but unaccompanied by its theoretical context. Rather, she uses her opening chapter ("Gentlemen, Geniuses and Interlopers") to establish the historical context in which Victorian art was produced: the attempt of contemporary male artists to link their own credentials to their ancient and recent predecessors'; the minimizing of women's art as a wrong-headed misuse of women's natural gift (to be muse, mistress, comforter); and the exacerbating awareness of (male) critics of the political threat of the movement for women s advancement.

While Kestner cites Ruskin's views of male and female roles as influentially reactionary, Nunn, in a chapter on flower painting ("Delightful but Limited") notes that Ruskin raised the value of detailed nature painting, and hence helped give a modicum of respectability to what was largely considered a women's genre. Nunn seems ambivalent on the subject, protective of women's work but also somewhat suspicious. "This was the simple and yet enormous role nature and woman were supposed to play in a nostalgic vision of society: to hold in trust the balm of mother nature's purity, vouchsafing that God was in his heaven and all was right with the world. Neither had in fact ever functioned quite so innocently, and certainly would not begin to now" (45).

In "Trouble in Paradise," Nunn examines paintings that reflect the mid-Victorian concern over an apparent weakening of the family fabric. Throughout this chapter, which might in other times and by other authors be considered a study of marriage and its breakdowns, there recurs the insistent qualifier "heterosexual": "heterosexual romance," "heterosexual passion," "heterosexual couples," and so on. The reader is certainly chastened regarding his or her retrograde presumptions about the subject, and prepared to come upon a discussion of alternative sexual alignments; the closest we come to it is in the unconvincing reference to "the formulation of a proto-lesbian commitment between women influenced by feminism's creed of female independence" (66); no supporting evidence follows. But in quoting the opinion of a mid-Victorian literary critic that marriage was "now upon its trial," she reminds us that painting, like the other arts, "manifested vividly the importance of the 'woman question' in Victorian life and the influence of feminism on Victorian culture, not only in its first wind but right until the end of the era" (67).

The next chapter, "Broken

Blossoms," presents the interesting thesis that in the aftermath of the Indian Mutiny of 1857-58, the outpouring of art depicting women as victims (interlocking with the image of men as heroes), was part of a general backlash in England against the liberalising of laws to accommodate growing feminism. Particular attention is given to the art in magazines, especially *Punch*, with its customary misogyny -- a useful context in which to view du Maurier's extensive work for *Punch*, and absent from Richard Kelly's text.

In "The Domestication of History," the genre in question is the prestige genre of the early half of the nineteenth century, the reconstruction and glorification of the past in painting. But the true subject is the attempt of women artists to share in the prestige of great art. They find themselves having to make the usual choices of the disenfranchised, whether because of sex, class, or race: opt for a ghetto, a genre of one s own; or do what the mainstream does, "only better," except that the market is guided by prejudiced critics who never acknowledge that your work *is* equal (when a female student won the Academy s gold medal for history painting in 1871 -- the only girl competing -- the male students smashed a cast in anger). Or one could try to get away with bringing one's own view to the mainstream, in this case "domesticating history" by showing the effect of historic events on women, rather than on the supposed male protagonists. In the last case, the result might be to get dumped on like Emily Osborn for her *The Escape of Lord Nithsdale* (1861): the story is of a woman helping her husband escape in a woman's disguise, and the *Times* reviewer was astonished that "Lord Nithsdale looks more scared than his wife -- a distribution of expression a male painter would have avoided and a male critic may object to" (99). And the popular Henrietta Ward, when she dared to paint *Elizabeth Fry at Newgate* (1876), received the faint praise that "the story is well told, were it worth the telling, which is, perhaps, doubtful" (104).

"Look Homeward, Angel!" deals with the place of women in emigration paintings, a genre widespread in the time of the Great Hunger and the Highland Clearances, though most of the paintings discussed are by men. One of the paintings described and reproduced by Nunn is Richard Redgrave's *The Emigrants' Last Sight of Home* (1858), which is also reproduced -- in *Masculinities in Victorian Painting*. Their readings are worth comparing. Kestner says that the man has turned his back on his family group to raise his arms in farewell to his friends in the village: "the father as paterfamilias guides the group but he is, by intention or inevitability, isolated" (Kestner, 156). To Nunn, the man's is "the job of the public gesture, while his wife looks anxiously up at him from behind, literally in his shadow, the cares of parenthood her immediate task" (Nunn, 128). For Kestner, this is another sample of a masculinity of "the challenged paterfamilias"; for Nunn, "it was the woman s

apprehension rather than the man's surface cheer which the artist wished to endorse." There is a certain marginalization of age in both these interpretations: neither mentions the carefully placed figure of an old man, who has struggled up the hillside with his cane for what must be a last sight of departing child and grandchildren.

Like Kestner, Nunn closes her book with a chapter on the nude, "In Venus Train." One of the chief blocks to women's ability to achieving the skill to be first-rate painters was their exclusion from life classes at art schools. Gradually this training became more available (though with giggleworthy restrictions), first at the Slade School (from its founding in 1871), then at the Royal Academy (in the 1890s). But there would always be cavillers, whether moralists shocked at the idea of women beholding naked bodies or ostensibly sophisticated critics and painters who denied that women had the requisite nobility of soul to create figures that transcended earthly nakedness. Nunn concentrates on three or four women painters of the nude: the genre itself derives from a growing supplanting of history painting -- as the genre of choice in the artistic establishment of England -- by classicism, with Frederick Leighton at the forefront of the movement. Nunn deals almost exclusively with women painters of female nudes, championing especially Evelyn DeMorgan and Annie Robertson Swinnerton, and somewhat skirting the issue of the strong eroticism of some of their work and that of Henrietta Rae. Finally, she devotes a mere paragraph to women's paintings of the male nude. More's the pity, since she has something interesting to say about them, claiming that DeMorgan and Swynnerton "allowed the male body as well as the female to express the beautiful rather than the heroic. .... They also had the male body carry the moral messages with which a patriarchal Classicism would burden woman" (156). But she provides not a single illustration to back it up. It is all the more frustrating because this would be a key point of comparison between her book and Kestner's. (Also frustrating is that though the book provides a list of plates, unnecessary since all the plates are bunched together between pages 84 and 85, the index lists only personal names, no institutions such as the Royal Academy, and no titles of paintings.)

To turn to George du Maurier is to be introduced to a useful, though interestingly unreliable, spokesman for both Victorian masculinities and Victorian art. Du Maurier is now best known to us as the author of *Trilby*, which he wrote (using an idea given him by Henry James, whom he had earlier given the idea for "The Real Thing") only near the end of his career as an artist-satirist and book illustrator. Richard Kelly's *The Art of George du Maurier* presents this aspect of his work. Here we can see du Maurier's contempt for the aesthetic movement and its effect on society's ideas about masculinity and femininity. Oscar Wilde and

Beardsley get reduced to the fat, effete artist "Maudle" in a series of *Punch* cartoons (Wilde also shows up as the poetaster Postlethwaite); Whistler, of course, got mightily annoyed at his portrayal in the first edition of *Trilby*, and the character modeled after him had to be removed thereafter. One du Maurier *Punch* cartoon of 1879 shows a cyclist speaking to a weedy aesthete. "Don t *you* Bicycle?" asks "Athletic." "Aesthetic" replies: "Er-- no. It developes the Calves of the Legs so! Makes 'em stick out, you know! So coarse! Positive deformity!!" The cartoon is captioned "The Line of Beauty," a reference to du Maurier's hero as artist-satirist, Hogarth. And then there is perhaps the best summary of du Maurier's (and his readers') attitude towards the sexes. In *Punch* on July 14, 1883 appeared a drawing of a tennis club. It is entitled "A New Taste in Men and Women." A strapping young woman and somewhat weedy young man observe a burly, bearded male standing with a frilly, parasolled young beauty:

She. "WHAT A FINE-LOOKING MAN MR. O'BRIEN IS!"

He. "H'M -- HAH -- RATHER ROUGH-HEWN, I THINK. CAN'T SAY I ADMIRE THAT LOUD-LAUGHING, STRONG-VOICED, ROBUST KIND OF MAN. NOW THAT'S A FINE-LOOKING WOMAN HE'S TALKING TO!"

SHE. "WELL -- ER -- SOMEWHAT *EFFEMINATE*, YOU KNOW. CONFESS I DON'T ADMIRE *EFFEMINATE* WOMEN!" (159)

After a brief account of du Maurier's relatively brief life (1834 to 1896), and a brief introduction to his subject matter (high society) and satirical viewpoint (socially and aesthetically conservative) -- comprising, in all, thirty large pages -- Kelly inserts a selection from a du Maurier essay on "Social Pictorial Satire" before giving the book over to two hundred and six pages of pictures. Most of these are *Punch* cartoons, in chronological order, and presented without commentary; and to these are added a few book illustrations (du Maurier illustrated Thackeray, Mrs Gaskell and others as well as his own fiction), a handful of drawings (for the most part competent though undistinguished), and among the otherwise mediocre portraits one so stunningly conceived and executed (a watercolour of Alfred Ainger, "writer, humorist and divine," in the National Portrait Gallery) as to make one cry out for some information about it and the talent of the man who painted it. But we are told next to nothing of du Maurier's craft. One must look elsewhere to learn that his great skill in shading with pen hatching was developed during the days of hand-engraved wooden blocks in the magazine industry, successfully adapted when hand-engraving was replaced by photo-engraving, and even replaced towards the end of his career (to the consternation of admirers such as Joseph Pennell) by "mechanical hatching" (probably transfer papers): of this last procedure we are given no examples.

The Art of George du Maurier has a fairly large format (eight and a half

by eleven inches) and the glossy paper of a coffee-table book. But while one is grateful for so large a selection of cartoons, the book's format is satisfactory neither for coffee-table purposes nor for seeing the cartoons and illustrations at best advantage. The pictures are mounted sideways, which makes the book awkward to handle. The fact is that if they were mounted normally and only slightly reduced there could be four of them to an opening rather than two (there is a huge amount of space left over on each page). Finally, and most important, the publishers have chosen to reproduce these black-and-white works with a grey tone, evidently to set them off better from the blank margins. But the crispness of the hatched lines is thus lost, along with the contrast which was at the heart of the pen-illustration composition.

Relevant to the all three books is the matter of proportions in the figures. From Vitruvius onward, painters striving for verisimilitude have used a measure of eight heads or ten faces to the total height of the body. Real figures of both men and women are seven to seven and a half but even Leighton and Burne-Jones generally use no more than eight or eight and a half. Du Maurier's standard, however, was drawn from the conventions of the fashion plate, in which the proportion was at least *nine* heads, a proportion that fashion shared with Michelangelo, to very different effect. What they shared was a de-emphasis of the head, its expressiveness and its iconic significance, in favour of the torso and limbs -- where one could display virtuosity and power in depiction of musculature (in the case of Michelangelo) or the elegance of fabric texture and design cut (the fashion plates). Du Maurier s cyclist and tennis player, like most of his men and women, are all nine heads tall; the aesthete with the cyclist is about seven. (The artist was known to be self-conscious about being short, and his mother was tall and beautiful.) It seems to me that such measurement might have proved as useful to Kestner's study as the abundance of penis-reportage throughout his book.

* * *

Providing period scholarship with illustrations is a worthy mission for a publisher. In a way, though, it is a more challenging task than these authors and this publisher may realize. Both *Problem Pictures* and *Masculinities in Victorian Painting* depend heavily on pictorial "quotation" to support their arguments -- just as much as a book on poetry requires quoted poetry. Such quotation is always possible in a slide lecture, but we have grown accustomed to assuming that costs prohibit books from offering more than selective pictorial quotation -- and generally without colour at that. Even from this perspective, Pamela Nunn has been less well served than Joseph Kestner. Kestner's work draws far more on primary and secondary

verbal sources than hers, whether for historical, mythological or theoretical background. And while there are many times when one resents the lack of pictorial evidence in his text, it can survive more easily than can Nunn's, which deals little with theory and criticism other than what she turns up of the original reception to the paintings discussed, but deals a great deal with paintings that too often simply remain titles accompanied by authorial attestation of relevance. Yet while *Masculinities* is a bit less than twice the length of *Problem Pictures*, it has decidedly more than twice as many plates (123 to fifty); the only serious problem with *Problem Pictures* is that there aren't enough of them.

Books that interpret a culture through its pictures deserve adequate supportive illustration. Do we simply throw up our hands and agree that if a thing is worth doing it's worth doing inadequately? Perhaps this is an area in which it would be worth supplementing the book with one of its technological rivals. At the moment, anyone who has tried downloading a painting from a museum Web site or an auction catalogue knows that even high-speed computers are still too slow to deliver large numbers of illustrations. On the other hand, CD-ROMs already exist for such institutions as London's National Gallery. Could a publisher such as Scolar be persuaded to put out, say, an annual CD compendium as an appendix to its publications of a given year, holding more illustrations than the books themselves could include, and creating, cumulatively, an invaluable source for scholars, librarians and art lovers? Victorians-watchers and others would be grateful beyond measure.

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A NEW TASTE IN MEN AND WOMEN. 1883.

She. "WHAT A FINE-LOOKING MAN MR. O'BRIEN IS!"

He. "H'M—HAH—RATHER ROUGH-HEWN, I THINK. CAN'T SAY I ADMIRE THAT LOUD-LAUGHING, STRONG-VOICED, ROBUST KIND OF MAN. NOW THAT'S A FINE-LOOKING WOMAN HE'S TALKING TO!"

She. "WELL—ER—SOMEWHAT *EFFEMINATE*, YOU KNOW. CONFESS I DON'T ADMIRE *EFFEMINATE* WOMEN!"

Punch, 14 July, 1883

BOOKS

Michael R. Booth, ed. *The Lights o' London and Other Victorian Plays.* Oxford: Clarendon Press, 1995. Pages xxxiii + 251. $108.00 CDN. Cloth.

Michael Booth's anthology recovers from the vast storehouse of nineteenth-century drama, much of it inaccessible to the average reader, five plays not reprinted in modern collections. For most of us these are virtually five new plays. The title play, *The Light o' London*, though in its time it was a long-running international hit, has never been printed before. The one sour note is that, given the forbidding price, unless a paperback appears, most readers will be consulting library copies.

Edward Fitzball's *The Inchcape Bell* (1828) is a swift, compact nautical melodrama with songs, offering familiar ingredients: the lost child, the guilty secret, the vow of revenge. Its climax includes a shipwreck, with a lightning bolt striking the mast as the ship goes down, and a last-minute rescue at sea: all of this, of course, on stage. Besides the pictorial effects, much of its considerable liveliness comes from the play of different voices: the comically material language of the "lower orders": "Why, you see, Miss, as for heart-breaking, we servants have to pay for breakages, and that always makes me very careful" (1.2.73-4); the formality of the hero (even at the moment of crisis): "depend upon it, Amelia, our union will not prove the less happy, because we purchased its consummation by previously subscribing to the rescue of an unfortunate fellow-creature" (2.3.164-66); the broken cries of the villain as he goes to his doom: "Oh! die--revenge--re--Ah! that accursed bell--still, still knelling--death--terrible--spirit of Lady Trevanly, leave me" (2.4.42-43). Finally there is the language of silent gesture, possible only in a highly coded theatre: *"The Boy ... stretches out his hand, in token of Heaven's vengeance, and his own resolution still of effect his escape* (2.1.23. 1-3).

Joseph Stirling Coyne's *Did You Ever Send Your Wife to Camberwell?* (1846) is a clever one-act farce involving missing rooms, suspicions of adultery, and a running gag about a squashed baby that would have delighted W.C.Fields. Readers in a more squeamish age will be relieved to hear that the baby has not really been squashed, but the infant is reduced to the status of a prop, along with a hat, a cap and an umbrella, all designed to induce confusion. It is also the occasion for outrageous puns: "flattened, and I fear it will never come round again" (485-86). In contrast to later farce practice, Coyne does not fill the stage with rapidly-colliding characters; instead he contrives a series of scenes in which each character appears alone, picking

up a confusing signal from the character who has just left. This gives each actor a solo turn in front of the audience and increases the impact when at the end all five come together for the first time.

The Game of Speculation (1851) by George Eliot's companion George Henry Lewes, is an adaptation from a French original, Balzac and Dennery's *Mercadet*. Lewes claimed to have done the work in less than 13 hours. It is a rapid-fire comedy of financial chicanery, with characters competing to dupe each other and the occasional pious suggestion from the sidelines that honest work is a better way to raise money. The play ultimately pulls its punches. Its central intriguer, Affable Hawk, is not the natural con-man Jonson or Middleton would have made him; he used to run an honest business until his partner Sparrow decamped with the funds, forcing him to cheat in order to survive, and he continues to suffer from inconvenient flashes of conscience. At the end of the play what was to have been Hawk's last, most desperate trick--pretending that Sparrow (to be impersonated by one of Hawk's accomplices) had returned from India with money enough for all--unexpectedly becomes reality as the real Sparrow arrives, doling out huge sums that solve all the problems. The fact that Sparrow never appears on stage gives him an air of magic--or perhaps of unreality. The ending seems to be one more con-game, carried out this time by the play itself.

In its time, George Robert Sim's *The Lights o' London* (1881) was the last word on realism, particularly famous for a last-act street scene full of vendors hawking their wares. The increasingly elaborate sets and crowd effects of the final scenes reinforce the excitement of the climax, in which the wronged hero is vindicated, the villain exposed, the purloined will recovered. However realistic the sets, the story is thoroughly conventional: its true spirit is captured by the Jarvises, a family of strolling players in the Crummles mode, who aid the hero and heroine and constantly translate the action into the terms of their own profession. London is depicted as a place of coldness and misery, with only makeshift solutions to poverty: we see a kindly policeman arrest a homeless boy so that he can spend three months in prison, his only chance of food and shelter for the winter. But an ultimate trust in the institutions of society is suggested by the happy ending, which is brought about in part by sharp police work and the promise that the hero will be pardoned for his real crime, prison-breaking, by the benevolent Home Office.

In his factory drama *The Middleman* (1889) Henry Arthur Jones hits a bit harder, with some acerbic satire on politics and business, and some passing comments on the terrible conditions of women factory workers. While Jones in his later plays tended to be a finger-wagging moralist, here he

embodies the exploitation entailed in industry mostly through the story. Chandler, the pompous master of the porcelain works, once had his company saved by the dreamy inventor Cyrus Blenkarn; he bought Cyrus's patent for nothing like its real value, and now keeps him on as an employee, treating him shabbily and refusing him credit. In a parallel action Chandler's son Julian gets Cyrus's daughter Mary pregnant, and apparently leaves her to cope on her own as he goes off to military service in Africa. Mary slinks off, and we later hear of her death. Cyrus, driven by a hunger for revenge, rediscovers an old process (we see him at work at his firing ovens, on stage) that scene he takes over Chandler's house, as the latter, facing starvation, pathetically begs his old employee for a job. After holding firm for awhile, Cyrus relents, and to a rousing offstage march, Julian returns from Africa, married to Mary, who is not dead after all. We are never told what really happened. For the most part, to read through this anthology is to watch drama become more sober and sophisticated, as the old extravagance (and panache) fall away. But the shameless effect-seeking of the earlier plays, by being so consistently sustained, gives them a greater integrity than their successors, which combine attempts at realism and social criticism with lingering flashes of hokum. There is something to be said for pure hokum.

Michael Booth's introduction is tightly packed with information about matters like stage resources, generic traditions, and the skills of leading actors. All of this helps us to see the plays in their context. Booth, as always, has served us well. The same cannot be said of the bindery employed by the Clarendon Press: on my copy at least, several pages of the introduction are in the wrong order. But I can forgive them for having produced in the process the following accidental sentence: "On both sides the stage extended into the wings to a distance more than equal to the width of the characters on stage" (x, xv).

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* * *

Pamela Dalziel and Michael Millgate, eds. *Thomas Hardy's "Studies, Specimens &c." Notebook.* Oxford: Clarendon Press, 1994. 164 pp. $53.95

This extraordinary edition reproduces in "typographical 'facsimile'" (xxiv) an early notebook that for the most part has been unavailable even to those conscientious textual scholars who have made it their business to see every unpublished manuscript connected with Thomas Hardy. Long in the possession of the well-known Hardy bibliographer Richard Little Purdy, to whom it was given by Hardy's second wife, the text was seen by only a few scholars, including Lennart A. Björk, editor of *The Literary*

Notebooks of Thomas Hardy, and Michael Millgate, co-editor with Purdy of the seven-volume *Collected Letters of Thomas Hardy*, editor of Hardy's own *Life and Work of Thomas Hardy*, and author (Martin Seymour-Smith notwithstanding!) of Hardy's definitive biography. Purdy had intended eventually to edit the notebook, now in the Beinecke Rare Book and Manuscript Library of Yale University, but after his death in 1990 the project was taken up by Millgate and Pamela Dalziel, editor of *Thomas Hardy: The Excluded and Collaborative Stories*, and published as a tribute to Purdy's "achievement as a scholar, editor, and collector" (v). The result is an appropriate acknowledgement of Purdy's meticulous and energetic scholarship, for this slim book represents an editorial project as daunting as it is intriguing.

The notebook was kept by Hardy chiefly during 1865, when he was working as an architect's assistant in London and struggling to turn himself into a publishing writer. In an attempt to build up his poetic vocabulary, he wrote down what he took to be key or interesting words and phrases from the Old Testament and from a broad range of writers, including Milton, Spenser, Marvell, Dryden, Burns, Scott, Wordsworth, Coleridge, Byron, and Shelley, as well as such contemporaries as Tennyson, Ingelow, Swinburne, and the Dorset poet Barnes. These often eccentric gleanings from a rather standard list of canonical texts and writers are also remarkable for their bizarre juxtapositions--not only, for example, of Barnes with Jeremiah and of Swinburne with Milton, but also of poetic texts with words from relatively commonplace or disparate sources: dictionaries, Hardy's recollections of Dorset dialect, articles from the *Fortnightly Review*, Thomas Rickman's *An Attempt to Discriminate the Styles of Architecture in England, from the Conquest to the Reformation.*

This last source stands as the most notable discovery by Dalziel and Millgate, who admit that they finally were led to it only by "magnanimous despair" (xix). Hardy's use of this text serves as a good illustration of his method in the notebook, which is increasingly to make all kinds of language, even the most colourless and technical, into grist for his own eroticizing mill. So Rickman's descriptions of mouldings, capitals, and doorways are loosely translated into explicitly sexual images:

> the *set* of thy head:
> *fine*-drawn kisses:
> sweep of lip: soft
> suck of thy mouth
> (lip) on mine, suck k-
> -s from my mouth:
> sweet *bell* inside that
> told of waiting
> feasts: *flowered*
> braids: curly *lengths*
> of hair: eye/k--s of
> *richest execution*:
> *worked* pale by k---:
> carved *work*, vein-

> *work* in thy neck: *fragile* sobs: *fragile* nos: profuse swee---: *canopies* of thy eyes: *drip* of tears: *coming and returning* of breast: the finish of thy face: (62-63, words italicized by Hardy are generally variations from Rickman).

This passage immediately follows a three-page section of similarly erotic phrases, which is headed "*Thes.*"--a term that probably indicates, according to Dalziel and Millgate, "'thesaurus' in its general sense of 'A "treasury" or "storehouse" of knowledge' (OED)" (141). In this instance, the neutral, underlined words, probably taken from a dictionary, systematically follow alphabetical order running from "a" to "e," while sexually suggestive words are often disguised by a long dash, as in the passage extrapolated from Rickman, or by a sign from stenographer's shorthand, which Hardy had been studying.

This simultaneous preoccupation with and embarrassment about sexual language characterizes much of the notebook (see Dalziel's article in *Victorian Poetry* 31 [1993]), but the passages of linguistic mixing, sometimes also placed under the heading "Concon." for ("Concoctions"), more generally typify what Dalziel and Millgate see as the notebook's "progression from a self-educative to an actively creative agenda" (xxi). For example, the sense of the word "lie" in a passage from *Love's Labour's Lost* (I.i.140) reminds Hardy of a similar usage in the Dorset dialect of his uncle, Henry Hand:

> "She must *lie* here (abide)
>
> ["We be lyen at the Chequers' Hy Hand] (79)

It is this alertness to the fine details of language, whether it is classified as poetry or dialect, that Hardy cultivates in the *"Studies, Specimens &c." Notebook.*

The notebook also draws attention to a complicated intertextual quality in Hardy's language. Thus the single line from *Antony and Cleopatra*, "To *cool* a gipsy's lust"--part of a complaint by Philo that Antony has turned his energies from war to Cleopatra and so "is become the bellows and the fan / To cool a gipsy's lust" (I.i.9-10)--is followed in Hardy's notebook by the shorthand sign for "imitate" and a series of carefully articulated meditations about the diminution of passion that follows upon the achievement of sexual pleasure: "to kiss him out of love--&k, &k, &k. him out of love: will hasten ... to make sweet futures mournful pasts: I would sweet havings brought not bitter hads: to wear out love by loving: gone to tire her eyes with him" (70). Here the "imitation" is not the adaptation of the same words in a different context, as is the case with the "concoction" from Rickman's book, but the application of a sensation or emotion to a different or more generalized situation. And Hardy's

phrasing here anticipates that combination of simple words with complex syntax that can be found in much of his poetry.

These examples make up a small sampling of what the *"Studies, Specimens &c." Notebook* has to offer any reader with an interest in Hardy or in the compositional process. This often cryptic material is made delightfully comprehensible, moreover, by the astute and user-friendly editing of Dalziel and Millgate, which ably identifies references of all kinds--literary, topical, and biographical. With this spade work so expertly done for them, Hardy scholars are now equipped to explore many tantalizing new possibilities for speculation and analysis.

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Loeb, *Consuming Angels: Advertising and Victorian Women*, Oxford University Press, New York, 1994. 224 pp. $44.50

One of the most salient features of what is generally understood as New Historicism is that documents with no self-evident claims to historical importance are nonetheless regarded as implicitly historical. This being the case, advertisements of a given era seem particularly promising repositories of historical tensions and attempted resolutions. The difficulty is what sort of history do advertisements embody, and what is a credible methodology for interpreting this history? The short answer is they embody a cultural history; that is to say, a history of what it felt like to live, hope and fear in a given time. Further work would then need to be done to connect this experiential history to the more traditional history of new laws, shifting political systems, technological innovations and the emerging economies. Another way to view the history implicit in advertisements is to see them as a reaction formation to changes in the society and power structures of a given era. As Loeb postulates, "the Victorian advertisement exposes materialistic fantasies ... yet its potential as an historical document is unrealized" (vii). The history of production is one we are familiar with, but the history of consumption is only now being written. And if the history of production leads us to accounts of legislative maneuvers, wars, and the reification of class structures, the history of consumption seems to include a history of both fantasy and anxiety. Once goods moved from being assessed according to their use (a product), and became valuable more in terms of the perception of the consumer (a commodity), then the advertisements which sought to promote this value become necessarily inextricable from what it is people think they want, as well as what they are afraid of saying they want.

Loeb's overall thesis is sound: "By the late nineteenth century, Victorian optimism, bred by industrial accomplishment, was tempered with anxiety" (3). The historical meets the fantastical; the cultural blurs into the individual. And the nexus point is the advertisement itself. The basic one-two punch of the Victorian advertisement (a dynamic still evident in advertising today), is to first promote anxiety, but only in order to then offer delivery from this anxiety to those who agree to buy the product. In this way, the average advertisement contains evidence both of what people fear, and what strategies they employ--in the realm of day dreams and fantasies--to allay that fear. But how to proceed when the available documentation exceeds tens of thousands examples? Loeb's solution is to look for patterns, and then look for ways to connect these patterns to "historical events," in the more traditional sense: "The cultural pattern [the advertisement] embodies ... may hinge on concrete historical realities" (3). The conflation of technological "progress" with moral development, for example, permitted manufactured commodities to be advertised in a way that seemed to promise eventual human perfection. Such a view, taken far enough, seems to regard the human body itself as a machine, one that requires consumption in order to reach "peak" performance. No coincidence, then, that "patented" health pills topped the list of advertised commodities: they cost next to nothing to produce, yet they were a powerful nexus point for anxieties and hopes about social and moral order.

For the most part, Loeb's choice of categories are intelligent and persuasive. For example, she divides heroism in the Victorian advertisement into these four categories: the expert, the adventurer, the queen and the actress. The expert (masculine, of course) seems to promise "precise knowledge," and this guarantees his ability "to assess value with statistical accuracy" (76). This at a time when moral value was being conflated with economic value and technological progress. One is reminded of Lord Henry's complaint in *The Picture of Dorian Gray*: "Nowadays people know the price of everything and the value of nothing." The adventurer, for his part, demonstrates a shift in the heroic paradigm in that "he is ennobled, not by circumstance, or by blood, but by action. The adventurer as hero is a proud example of distinction by achievement..." (85). What we can see about modern advertising, thanks to Loeb's "patterns," is that advertisements were creating consumers at the same time they were selling to them. The need to increase the market for a given product, a bicycle, for example, meant that ideas about women would have to be modified in such a way that it was suddenly "ladylike" to ride on a bicycle. Advertisements for bicycles directed at women, then, would have to, simultaneously, present such an activity as "natural," and reassure (or eventually, mock) those who refused to think so. The

Queen, in a similar manner, appears not as an exalted figure, but as a consumer just like anyone else, and the actress is shown "backstage," as it were, fixing up her home in a way that looks much like mine or yours. Consuming, in this light, becomes a sort of religious discourse--all are equal before god and the department store window: "The Victorian advertisement absorbed the evangelical ethos, including its egalitarian premise. Salvation was available to all who decided" (184).

My only quarrel with the book is it seems more about gender and identity construction, in general, than, as its subtitle declares, "Victorian women," in particular. In the four categories she designs, which I mention above, two are men and two are women. More than that, there is something about the "masculine" posture of "the expert" and "the adventurer" which seems formative to the roles of "the Queen" and "the actress." Indeed, masculine and feminine roles seem mutually constituted. The expert is forging into unknown intellectual territory, the adventurer is forging into unknown colonial territory, and both the Queen and the actress are keeping house in a hyper-civilized way, so that neither man will get lost in his travels--Dr. Jekyll must not become Mr. Hyde, and Kurtz must not become someone he himself no longer knows (both scenarios illustrate an anxiety about "going native," a concern the strenuously jingoistic Victorian advertisements seek to allay at every turn). Indeed, in the case of Conrad's *Heart of Darkness*, it's Marlowe who journeys back from the expert/adventurer Kurtz to his "intended"--a sort of Queen waiting for her first act to commence--and, in the best style of the advertisements of the time, Marlowe allays anxiety about Kurtz's last words ("the horror!") and tells her instead the final word spoken was her name. Equally, we know Kurtz's status as "expert" has fallen apart when Marlowe finds, scrawled over his treatise, "exterminate the brutes!").

But my attempt to further nuance Loeb's work is also a testament to its value. She has constructed a very serviceable template to be laid over years of Victorian advertisements, and, in doing so, she has plucked this historical material from the obscurity of forgotten magazines and placed it side by side with the better-known historical documentation of Victorian history. There is no question an advertisement is a different sort of historical document than an important speech in Parliament, but Loeb's considerable accomplishment is to make it clear the one is not inferior to the other in terms of the richly historical material it embodies.

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Jill Matus, *Unstable Bodies: Victorian Representations of Sexuality and Maternity*. Manchester Press, 1995. pp. $

Jill Matus's *Unstable Bodies* explores the ways in which a number of Victorian women novelists contributed to the mid-century debates about female sexuality and women's role, debates shaped by anxieties about the instability of sexual identity. Although the Victorians usually emphasised the difference between men and women, using it to underwrite the doctrine of separate spheres, they were also aware of dismaying similarities, and the medical theories developed to explain the masculinization of women and the feminization of men could also be used for ideological ends. Matus argues that the concept of gender instability was in fact used for "othering"--for the construction of "other" classes and races (and of all women) as liable to supervision and control. While guarding the purity and femininity of middle-class woman was of course essential, equally important was regulating the women of the working class, upon whose reproductive and maternal capacities rested the future of the English race and the stability of the social order. Factory life was seen as producing a separate race--the early maturation of factory girls was compared to that of "degenerate" races in tropical climates--and prostitution (and indeed women's work in general) as producing a separate sex: hence the need to monitor and control women of all classes in order to ensure the proper functioning of "maternal instinct" and the stability and integrity of the Victorian family. After an opening chapter in which she demonstrates the way professional medical writing fed into more public discourse--the doctors did not hesitate to prescribe behaviour on the basis of their theories about gender, and their opinions were disseminated in advice manuals, literary reviews, and periodicals--, Matus focuses on the debates about working-class sexuality in the 40s, passionlessness and prostitution in the 50s, maternal aberrations in the 60s, and maternal insanity in the 50s and 60s, demonstrating in a series of illuminating close readings the relevance of this public debate for a number of Victorian novels. She sees the women writers she discusses as engaging with this medicalized discourse though by no means always resisting its more conservative conclusions.

Matus persuasively argues that Elizabeth Gaskell uses Mary Barton's situation to explore the issue of working-class mothering and of women working outside the home; that Lucy Snowe's intense response to the painting of "Cleopatra" draws on stereotypes about the oriental woman, the woman of the harem, and the prostitute; and that the doctrine of female passionlessness is answered in Anne Brontë's *Agnes Grey* and rather nervously in Gaskells *Ruth*, which contains some awkward moments partly because of the author's uncertain handling of the

issue. She reads *Adam Bede* as a very topical rethinking of the limitations of "maternal instinct," Lady Emma Caroline Wood's *Sorrow on the Sea* as exploiting the current concern about baby-farming, and Mary Elizabeth Braddon's *Lady Audley's Secret* as interrogating the very notion of "maternal insanity" invoked by its protagonist. There is here, she suggests, an implicit critique of a society that would rather call women unnatural or mad than look closely at the cultural and material conditions that make good mothering difficult.

Matus concludes with her most complex and suggestive discussion, an analysis of the figures of Saint Teresa and the Madonna in *Middlemarch*. She reads Eliot's construction of ideal motherhood in the context of a biomedical discourse which identified womanhood with the capacity to bear children, seeing Eliot as deeply uneasy with this formulation but unable to transcend it--indeed, as in some ways reinforcing it. Matus draws on Freud's definition of hysteria to explore Eliot's representation of Dorothea both in terms of Saint Teresa--a "productive" woman whose hysteria is repressed by Eliot--and of the Madonna, a "reproductive" woman whose sexuality is repressed. Her close and subtle examination of the contradictions in the way these figures are deployed leads her to conclude that it was impossible for Eliot to reconcile female production and reproduction and that the novel is both a critique of the Victorian ideology of gender and an accommodation to it.

Unstable Bodies is a model of the Cultural Studies approach to Victorian literature, and Matus's discussion of *Middlemarch* in particular will, I predict, become an "essential article." The study as a whole is an important piece of criticism, the continuous usefulness of which does not depend entirely upon the readings of the novels, fresh and interesting though they are. One can quibble with individual details and nevertheless come away from Matus's discussion with a new sense of the topicality of these novels when they were written and of the real social anxieties that they were attempting to negotiate.

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Christopher Ondaatje, *Sindh Revisited -- A Journey in the Footsteps of Captain Sir Richard Francis Burton, 1842/-1849: The Indian Years*. Toronto: Harper, Collins, 1996. 351 pp. $39.95 hardbound.

This is, perhaps, the most curious work yet on one of the most curious of Victorians. Sir Richard Francis Burton (1821-1890) is chiefly remembered today for his attempt to discover the source of the Nile in Central Africa and for his translation of various pieces of Eastern erotica, including an unexpurgated version of *The Arabian Nights Entertainments* in sixteen volumes. At different times of his life, he was a soldier, an explorer, a writer, translator and poet, pioneering anthropologist, swordsman, diplomat, and protean linguist with upwards of thirty languages to his credit. He travelled on every continent except for Antarctica and Australia and published forty-three volumes of his explorations and travels. Add to this an enormously complex character and you have perennial grist for the biographers' mill.

Now comes the latest in the Burton trade, Christopher Ondaatje's *Sindh Revisited*, a title borrowed from an 1877 Burton book detailing a return journey to the land where he spent seven years as an officer in the Honourable East India Company army during the 1840s. A financier, author, and self-described Burton aficionado, Ondaatje is no scholar and does not pretend to be one, although unlike many Burton researchers, he does have a central thesis: that the years Burton spent serving in India and Sind (now the southernmost part of present-day Pakistan) succeeded in transforming him from "wayward youth into a man of courage, imagination, wisdom, and personal power," and are crucial to understanding his subsequent career.

Thus in 1994, accompanied by his friend, Indian-born Haroon Siddiqui, Ondaatje spent six weeks in India and Pakistan retracing Burton's steps in South Asia, talking with dozens of Indians and Sindians and taking hundreds of photographs as he tried to understand the impact of pre-Raj India on the young Richard Burton.

The result is a curious hybrid, part contemporary travelogue, part historical speculation, part picture-book, as the pair travel through the subcontinent. There is no doubt that the author has a fascination with (and, one suspects, a sneaking regard for) the India of Queen and Empire, and spends much of his time in presenting the reader with a skewered picture of a land in which little, it seems, has changed in 150-odd years. At times there is almost nothing to indicate that we are moving through modern, expanding societies rapidly taking their place in an industrialized world. Likewise, his interviews with a score of local notables occasionally convey the jarring impression that Ondaatje's subject left India a month or so ago--last year at the latest--and that these individuals have personal knowledge of a historical figure dead for more than a hundred years. And do we *really* need to know what the author's breakfasts

consist of, or how much he enjoys the exclusive clubs he frequently visits?

He is on safer ground when speculating on the effect Burton's Indian service had on an already romantic spirit and in tracking his development as a writer and scholar. It was in India that Burton first began to write, amassing voluminous notes on every aspect of Indian life and becoming so immersed in Indian customs and languages that he was able to pass undetected as a native in the bazaars and brothels of Karachi. What he learned resulted in a number of ferociously detailed books which became the prototypes of his later, more famous works such as *A Personal Narrative of a Pilgrimage to Al-Ma-dinah and Meccah* and *The Lake Regions of Central Africa.* Ondaatje is accurate in pointing out that Burton's Indian years have not received their due attention from past biographers, and even in such a popular work as this goes some way in providing a suitable jumping-off point for future researchers.

At the same time, by emphasizing the importance of these years, the author all but ignores the crucial factor of Burton's eccentric and nomadic upbringing on the Continent, which appears to have loosened the bonds of his national identity to such an extent that by the time he landed at Bombay at the age of 21, he was already well disposed to delve into all aspects of native life: linguistic, cultural, religious, and sexual. Furthermore, by giving no more than a cursory glance at Burton's childhood and adolescence--emphasis on his drinking habits and expulsion from Oxford--Ondaatje bypasses the fact that his quarry arrived in India either speaking or having extensive knowledge of several European languages, as well as a growing acquaintanceship with Arabic and Hindustani. He was not, as the author strongly suggests, a young oaf who was magically transformed into a burgeoning ethnologist by his experiences in the East.

nevertheless, it is undeniable that Ondaatje has a real feel for his subject; he's at his best when he stops gushing ("Burton didn't just write about the Romantic life. He *lived* it") and gets down to looking at Burton the insatiable observer and recorder. There is much to be said for his view that the explorer was not much of a creative writer, being "a draughtsman rather than an artist, a historian rather than a storyteller," and he points out--correctly, I think--that Burton's lasting contribution has been to absorb what indigenous cultures had to offer him and give it back to his own people (and not just his own; we are astonished to learn that one of Burton's Sindian books--a century-and-a-half old--has been translated and is being used today in Pakistani schools as a textbook on Sindian language and culture). One by one, his books are being republished in our own time for their anthropological and historical

value.

"Discovery is mostly my mania," Richard Burton once said of himself, and in this eccentric but otherwise interesting work, Ondaatje succeeds in illuminating an important period in the life of one of the nineteenth- century's most intriguing and baffling heroes.

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Patsy Stoneman. *Brontë Transformations: The Cultural Dissemination of* Jane Eyre *and* Wuthering Heights. Prentice Hall/Harvester Wheatsheaf, 1996. 353 pp.

T.S. Eliot begins his essay entitled "The Frontiers of Criticism" with the following proposition: "...there are limits, exceeding which in one direction literary criticism ceases to be literary, and exceeding which in another it ceases to be criticism." As an example of this grey zone of exceedings, he cites a monument to what he calls "the criticism of explanation by origins," John Livingston Lowes's *The Road to Xanadu*: "a fascinating piece of detection," Eliot admits, with some pages to be read "by every student of poetry," although not a work to be turned to if one wishes to understand "Kubla Khan" or "The Rime of the Ancient Mariner." Eliot maintained that Lowes "was engaged on an investigation of process, an investigation which was, strictly speaking, beyond the frontier of literary criticism."

In *Brontë Transformations*, Patsy Stoneman is also engaged in a investigation of process, although one which is avowedly cultural rather than strictly literary, a process which does not culminate in the composing and publishing of a literary work, but which begins there. Origins--real or imagined--give way here to offspring--real or imagined; insinuations of plagiarism to questions of legitimacy.

Stoneman associates her own method with that of Pierre Macherey, who in *A Theory of Literary Production* argues that "literary 'value' is not inherent in the text but is produced by the institutions of society, especially the education system." If a text can be said to be produced by its author, it can, according to Macherey, with equal accuracy be said to be "reproduced" by society. It is with society's reproductions of *Jane Eyre* and *Wuthering Heights* that Stoneman's book is concerned.

What follows is a wide-ranging account of the presence of these novels in the sequels and "prequels," reworkings, parodies and interpretations that have--since the time of their publication--filled books and stages and screens, as well as illustrations and song. She speaks of Brontë's best-known novels as "common property within the culture," works familiar to us even before they are

read, a part of our cultural baggage, like the language--or tea. From the first dramatisation of *Jane Eyre* (in 1849) to Jane Urquhart's *Changing Heaven* (1990) and *"Wuthering Heights" According to Spike Milligan* (1994), indeed even to the adaptation of *Jane Eyre*--described as an "Epic Musical Love Story"--that is soon to open in Toronto, we are confronted by evidence of the extravagant generative powers of these novels.

In her accounts of Henry James's "revision" of *Jane Eyre* in *Turn of the Screw* and of the usurping of *Wuthering Heights*' place as source for its own mythology and iconography by William Wyler's 1939 film version of the novel, in her appreciation of *Changing Heaven*, Stoneman shows herself--as she has in her book on Elizabeth Gaskell--a shrewd and lively reader and commentator. Still the nature of her project all but ensures that its strength will be at best only sporadically realized. Where Lowes's study had an end in the texts of Coleridge's two poems, the openendedness of Stoneman's research--without the type of check upon her investigations provided by such as Coleridge's reading, for example--leads inevitably to a free-associative method that can leave a reader puzzled by omissions and inclusions alike. Would not Charlotte Brontë's edition of *Wuthering Heights* have been a reasonable place to begin an account of that novel's transformations? And what of Francois Truffaut's *Two English Girls*--rich in Brontë references--as a response to Q.D. Leavis's account of its author, Henri-Pierre Roche's indebtedness to *Wuthering Heights* in his earlier *Jules and Jim*, a novel which Truffaut had already adapted? One could go on, as Stoneman invites us to do (hers is "a process in which you are invited to partake," she observes), matching associations and impressions, acting as if comprehensiveness were attainable--or even desirable.

Stoneman's method assumes that texts exist *only* in process. She counters Henry James's dictum: "Literature is an objective, a projected result; it is life that is the unconscious, the agitated, the struggling, floundering cause," with a neo-Berkeleyan "take" on reception theory. The text has been replaced by reception/perception in the form of "constitutive social discourses." Still old habits die hard, and the assumptions lying behind such a statement as "*Jane Eyre* cannot be read as conforming to an Oedipal structure in which the woman learns to be simply the passive object of masculine love" owes more to James than to Pierre Macherey or to Peter Widdowson.

Charlotte Brontë might have been right when she had the narrative/world/process of *Shirley* lead to, rather than away from the Tower of Babel.

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