

THE **Victorian**
NEWSLETTER

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ANNOTATED
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Compiled by
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I.

BIBLIOGRAPHICAL MATERIAL

"Books Received." No. 75 (Spring 1989): 36; No. 76 (Fall 1989): 36; No. 77 (Spring 1990): 38-40; No. 78 (Fall 1990): 39-40; No. 79 (Spring 1991): 44; No. 80 (Fall 1991): 39-40; No. 81 (Spring 1992): 62-64; No. 83 (Spring 1993): 47-48; No. 84 (Fall 1993): 39-40; No. 85 (Spring 1994): 40; No. 86 (Fall 1994): 34-36; No. 87 (Spring 1995): 34-36; No. 88 (Fall 1995): 41-43; 89 (Spring 1996): 34-36; No. 90 (Fall 1996): 39-40; No. 91 (Spring 1997): 37-40; No. 92 (Fall 1997): 38-40; No. 93 (Spring 1998): 37-40; No. 94 (Fall 1998): 45-48; No. 95 (Spring 1999): 36-40; No. 96 (Fall 1999): 29-32; No. 97 (Spring 2000): 29-32; No. 98 (Fall 2000): 31-36.

II.

HISTORIES, BIOGRAPHIES, AUTOBIOGRAPHIES,
AND HISTORICAL DOCUMENTS

III.

ECONOMIC, EDUCATIONAL, RELIGIOUS,
SCIENTIFIC, SOCIAL ENVIRONMENT

Dale, Peter Allan. "Poetry and the Scientization of Language: 'Geist' Son of 'Waldmann.'" No. 79 (Spring 1991): 4-9.

"I am not, of course, announcing the discovery of a Victorian grammatologist. [F. Max] Müller is far too attached to Kant to qualify for such a role, and Kant, as we know, must go before one crosses the post-structuralist Rubicon. What I am wanting to indicate, finally, is how science, in its post-Darwinian phase, increasingly forces the humanist hand, compelling it ineluctably towards a final release of language from the substructure of mind as the only remaining defense of human significance" (9).

DeVine, Christine. "Marginalized Maisie: Social Purity and *What Maisie Knew*." No. 99 (Spring 2001): 7-15.

"This article contextualizes Henry James's 1897 novel *What Maisie Knew* within the English socio-political milieu at the turn of the century, and argues that this book exposes the discourse of the social purity movement as class-based and therefore marginalizing of those

it purported to help" (7).

Faulkner, David. "The Birth of Culture from the Spirit of Cartography." No. 81 (Spring 1992): 45-47.

"Why should an idea of 'culture' have coalesced so powerfully around 1870? My hypothesis is this: the explosive growth and transformation of the world economy was opening up a whole new experience of geographical space around the perceiving (British) subject, which I will call 'global space'; the concept of 'culture' arose as a way of mapping this *terra incognita*. An emergent global dimension subtends and marks both Arnold's [in *Culture and Anarchy*] and [E. B.] Tylor's [in *Primitive Culture*] germinal versions of 'culture.'

"In order to evoke a dimly-perceived global conceptual space, I will glance briefly at the infrastructures of industrial capitalism being decisively established as a worldwide system, and then at three major consequences for 'culture': 1) the erosion of free-trade liberalism; 2) incipient problems of imperial cultural policy; and 3) wildly uneven economic development" (45).

Levine, George. "Dying to Know." No. 79 (Spring 1991): 1-4.

"My . . . argument will be this: that the establishment of science as the supreme and incontestable mode of knowing required more than its material and, the culture would have insisted, vulgar technological improvement of the conditions of life. The new capitalist/industrial society established its values on the great moral and religious traditions of the West. Science had to be, and was, not only an epistemological but a moral model" (1).

Lysack, Krista. "Imperial Addictions: West End Shopping and East End Opium." No. 100 (Fall 2001): 17-21.

"My purpose is to investigate how women exceeded nineteenth-century prescriptions of domestic space in their capacity as consumers who shopped for imported products. The domestic sphere, in this sense, is not configured as an interior, an inner sanctum that could be infected or penetrated—much like the female body—; rather, it is opened out into a marketplace of tempting consumables which traded on commodified images of Empire—including its forbidden side as signified by opium. In such a marketplace, consumption becomes a way to address how new female identities were enabled through reformulations of domestic space, as women moved between the home, the marketplace, and even the East End in search of the fruits of Empire" (18).

Pionke, Albert D. "Combining the Two Nations: Trade Unions and Secret Societies 1837-1845." No. 97 (Spring 2000): 1-14.

"It was not unusual in 1839 in England to find Tories and Whigs, aristocrats and factory owners, MPs and merchants, *Blackwood's* and *The Edinburgh Review*, united in their condemnation of trade unions as conspiratorial secret societies. This consensus among the relatively privileged owed much to the publication of *The Report of the Select Committee on Combinations* by the House of Commons in 1838, the results of which achieved national notoriety when they were summarized in *The Annual Register, 1838*. This summarized version of the *Report* encourages its readers to respond to the practice of combination according to conventions of respectability and class prejudice, and in so doing reveals some of the characteristic tendencies of the rhetoric surrounding trade unionism in the 1830s and 1840s" (1).

"Dickens's *Barnaby Rudge* shows how secretive practices are central not only to trade unions, but also to more upper-class institutions like the Protestant Association, and possibly even the government's attempts to maintain a network of social observation. *Sybil* follows this initial insight with the implication that the Parliamentary division between outsiders and insiders might also bear some similarity to trade unions' practices of secrecy" (13).

Ritvo, Harriet. "The Power of the Word[:] Scientific Nomenclature and the Spread of Empire." No. 77 (Spring 1990): 5-8.

". . . [T]he scientific enterprise of which nomenclature was the emblem depended on the opening to European scrutiny of previously inaccessible areas of the globe. The naming of new species signalled a process of intellectual appropriation parallel to the annexation of colonial territories. When an exotic plant or animal received a latinized binomial, not only was it wrested from its former ecological and cultural context and relocated within the system of European science, but its previous history was usually obliterated" (6).

Sadoff, Dianne F. "'Experiments Made by Nature': Mapping the Nineteenth-Century Hysterical Body." No. 81 (Spring 1992): 41-44.

"While all medical interventions invade the body's privacy, the examination this text documents [Freud's 1886 paper 'On Male Hysteria' delivered in Vienna to the Society of Physicians] places Freud squarely in the nineteenth-century practice of medical observation" (42).

Sorensen, Katherine M. "From Religious Ecstasy to Romantic Fulfillment: John Wesley's *Journal* and the Death of Heathcliff in *Wuthering Heights*." No. 82 (Fall 1992): 1-5.

"Certainly the similarities between the deaths of these two men [John Dudley in Wesley's *Journal* and Heathcliff] are striking. Both are in fine health, but sense approaching death and remove themselves from ordinary concerns. Both describe a vision of a beloved, dead woman in heaven, expect to join her, and ask to be buried beside her. Both spend several days alone in prayer and great emotion. Neither eats or sleeps, but both are strangely cheerful in their communion with the spiritual world. Both walk out at night and are found dead in the morning—face up, smiling, washed, and bearing no visible cause of death. Even the contrasts are connections in that they tend to be opposites instead of simple differences. Dudley was marked since childhood by his religious devotion; Heathcliff, by association with Satan. Dudley, just before his death, commends his family to God; Heathcliff curses them. Dudley's eyes are closed in death; he lies on the grass, and his smile is sweet. Heathcliff's eyes are wide open in wild exultation; his lips are parted in a sneer that reveals sharp, white teeth, and he lies on Catherine's bed.

"I am convinced that Emily Brontë's scene is based on the tale Wesley recorded a hundred years before" (2).

IV.

FINE ARTS, MUSIC, PHOTOGRAPHY, ARCHITECTURE, CITY PLANNING, PERFORMING ARTS

Edgecombe, Rodney Stenning. "Mrs. Sparsit, Sir Thomas Lawrence and *Coriolanus*." No. 97 (Spring 2000): 26-28.

"If Mrs. Sparsit's primary function in the novel is thus to exemplify the ruling class's culpable indifference to, and ignorance of, the workers, it remains to be determined why Dickens subjects her eyebrows to such unrelenting metonymy, since Shakespeare never once mentions those of Coriolanus, nor indeed his nose. . . . I would guess that in the case of Mrs. Sparsit, Dickens was prompted to his metonym either consciously or unconsciously by the idea of 'superciliousness,' which describes Mrs. Sparsit's attitude to the working class and which derives, of course, from the Latin *cilium* (eyebrow). However, something more tangible than a buried etymological pun must have prompted the recurrence to eyebrows he persistently describes as being

black and dense.

"This something, I would argue, is a portrait, *Philip Kemble as Coriolanus at the Hearth of Tullus Aufidius*, painted by Sir Thomas Lawrence in 1798" (27).

Gilbert, Elliot L. "'No Originals, Only Copies': Pre-Raphaelite Images of Belatedness and Innovation." No. 81 (Spring 1992): 1-6.

"What we have in these paintings, then [Augustus Egg's *Past and Present*, Holman Hunt's *The Awakening Conscience*, Ford Madox Brown's *Take Your Son, Sir*], is an even more striking spatial representation of chronological development than was suggested earlier. For while these works do succeed in conveying the progression of past, present, and future appropriate to their own specific dramatic situations, they all accomplish something even more ambitious. At a kind of meta-level, and within the frames of three seemingly static pictures, they also portray the general cultural movement from fear of belatedness to hope of innovation, a movement that, to a greater or lesser extent, preoccupied every artist during the Victorian period" (6).

V.

LITERARY HISTORY, LITERARY FORMS. LITERARY IDEAS

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

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

heroines of the day lies partly in modern anxieties" (1-2).

Brantlinger, Patrick. "*Pensée Sauvage* at the MLA: Victorian Cultural Imperialism Then and Now." No. 77 (Spring 1990): 1-5.

"At least theory leads us beyond Arnoldianism, and therefore beyond certain forms of Eurocentrism. But theory seems also linked to western scientism and faith in abstract reason. Every poststructuralist radicalism promises enlightenment, albeit laced with blindness—theory can *only* function as a form of reason, dissecting its objects in better, more scientific ways than previous theory" (4).

Cervo, Nathan. "Mary, Narcissus, and Quasimodo: Three Touchstones for Pre-Raphaelitism and Aestheticism." No. 80 (Fall 1991): 26-28.

"Here [in Rossetti's 'Blessed Damosel'] other traits were displayed that eventually became symptomatic of English Pre-Raphaelite poetry—its pictorial aspect, archaic diction, and eye-rhymes, as well as unexpected feminine rhymes. . . . Swinburne turned his hand to the composition of such a poem. . . . So did Morris . . ." (26).

Feinberg, Monica. "Good Housekeeping: Job-Searching Victorian Fiction." No. 83 (Spring 1993): 7-10.

"Given its groundings in [the] Protestant conception of the work that proves election and the ethical order its metaphors consequently display, housekeeping thus surfaces in [n]ineteenth-century English fiction as a business that needs no justification because its goodness is self-evident. This context is crucial for understanding the 'happiness' of marriage plot happy endings and the ethical evocations that bolster a heroine's choice of home life. In this sense, the housekeeping passages that typically gloss a heroine's decision to marry provide a conceptual framework for exploring how such 'unhistoric acts [of those] who lived faithfully a hidden life' (*Middlemarch* 896) can constitute a meaningful career and hence a meaningful life. It is consequently only when home work represents far more than a job that home life can be enough" (10).

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and*

Past (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

Heller, Tamar. "Flagellating Feminine Desire: Lesbians, Old Maids, and New Women in 'Miss Coote's Confession,' a Victorian Pornographic Narrative." No. 92 (Fall 1997): 9-15.

"I would like to suggest . . . that we can read this particular example of Victorian pornography ['Miss Coote's Confession' a tale serialized in the first ten numbers of *The Pearl* ('published between 1879 and 1880')—'the history of a wealthy spinster's "penchant for the rod"'] as representing both homosexuality and the New Woman, if we see the tale's focus as not male but *female* homoeroticism, and read the flagellant woman as an embodiment of ideological tensions regarding female sexuality during a period of gender role transition. My point is not that *every* Victorian flagellant fantasy has exactly the ideological meaning that I ascribe to this tale; indeed, I wish to contest readings of pornographic conventions such as flagellation that ascribe *only* one meaning to them" (9).

Kijinski, John L. "Respectability and Romantic Poets: Late-Victorian Guides to Reading." No. 86 (Fall 1994): 1-7.

"In this paper I consider how the [English Men of Letters] series [from Macmillan] worked to place the writings of the English Romantic poets under the sign of literary respectability. The series included volumes on the five major English Romantic poets (Blake is not considered) published in this order: John Addington Symonds, *Shelley* (1878); John Nichol, *Byron* (1880); F. W. H. Myers, *Wordsworth* (1881); H. D. Traill, *Coleridge* (1884); and Sidney Colvin, *Keats* (1887). The series also included volumes on other important poets of the period: Richard H. Hutton, *Sir Walter Scott* (1878); J. Campbell Shairp, *Robert Burns* (1879); Edward Dowden, *Southey* (1879); and Sidney Colvin, *Landor* (1881)" (1).

Ledbetter, Kathryn. "Domesticity Betrayed: *The Keepsake* Literary Annual." No. 99 (Spring 2001): 16-24.

"[A]n examination of literary themes in the most successful and longest running of literary annuals, *The Keepsake*, shows that it undermined notions of propriety by suggesting romantic fantasies of escape from restrictive social boundaries for its middle-class women readers" (16).

Schaper, Susan E. "Victorian Ghostbusting: Gendered Authority in the Middle-Class Home." No. 100 (Fall

2001): 6-13.

"Through their depiction of homes beset with a rather unusual source of discord, haunted house stories offer an intriguing glimpse into the dynamics of gendered constructions of cultural power. Some haunted house stories present ghosts as either a disruption in domestic order or as a threat to dynastic stability, offering both sexes the opportunity to employ their particular form of authority. However, other stories portray the house as a palimpsest inscribed by both domestic and patriarchal values, admitting competing definitions of home and expressing the anxiety that occurs when either sex finds itself disempowered in an *unheimlich* perception of home" (6).

Starzyk, Lawrence J. "'The Coronation of the Whirlwind': The Victorian Poetics of Indeterminacy." No. 77 (Spring 1990): 27-35.

"My main concern in this essay is with this principle of indeterminacy, understood in terms of indefiniteness and motion, and evident in the poetic theory and poetry of the Victorian era. The first part of the essay will discuss the aesthetic principles in which the concept of artistic indeterminacy is rooted. The second part will discuss select poems as illustrative of the operation of the indeterminate in Victorian poetry" (27). Discusses Wordsworth, Clough, Ruskin, Mill, Carlyle, Browning, Newman, Arnold, Coleridge, Shelley, Tennyson, Pater, Dante Gabriel Rossetti, Hazlitt, Macaulay, Keble, Hardy.

Yelin, Louise. "Cultural Cartography: A. S. Byatt's *Possession* and the Politics of Victorian Studies." No. 81 (Spring 1992): 38-41.

"Byatt's map of Victorian culture is echoed in her map of recent and contemporary scholarship and criticism. As Byatt unites, if only for a brief moment, the mid-nineteenth-century poets Ash and LaMotte, she dissolves the antagonism between different, indeed conflicting, late-twentieth-century critical positions and practices, while giving the privileged places on her map to those identified as English. And, running parallel to, or cinematically intercut with, the fictional revision of literary history that recuperates Arnoldian humanism by making it accommodate the feminine is a rewriting of the history of post-war criticism that restores to prominence scholarly labors regarded as feminine and accordingly undervalued or, conversely, deemed of little value and accordingly assigned to women" (39).

VI.

MISCELLANEOUS

"Victorian Group News" No. 75 (Spring 1989): [37]; No. 76 (Fall 1989): [37]; No. 77 (Spring 1990): [41]; No. 78 (Fall 1990): [41]; No. 79 (Spring 1991): 45; No. 80 (Fall 1991): [41]; No. 81 (Spring 1992): [65]; No. 82 (Fall 1992): [65]; No. 83 (Spring 1993): [49]; No. 84 (Fall 1993): [41]; No. 85 (Spring 1994): [41]; No. 86 (Fall 1994): [37]; No. 87 (Spring 1995): [37]; No. 88 (Fall 1995): 44; No. 89 (Spring 1996): [37]; No. 90 (Fall 1996): [41]; No. 91 (Spring 1997): [41]; No. 92 (Fall 1997): [41]; No. 93 (Spring 1998): [41]; No. 94 (Fall 1998): [49]; No. 95 (Spring 1999): [41]; No. 96 (Fall 1999): [33]; No. 97 (Spring 2000): [33]; No. 98 (Fall 2000): [39].

VII.

INDIVIDUAL AUTHORS

ARNOLD, MATTHEW

August, Eugene R. "The Dover Switch, Or the New Sexism at 'Dover Beach.'" No. 77 (Spring 1990): 35-37.

A response to Hayes, Tom. "'Why Can't a Duck Be More Like a Rabbit?'" No. 76 (Fall 1989): 35; see also Cervo, Nathan. "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33; Joseph, Gerhard. "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10.

Bell, Bill. "In Defense of Biography: Versions of Marguerite and Why She Really Does Matter." No. 80 (Fall 1991): 34-36.

A response to Harris, Wendell. "The Lure of Biography: Who Was Marguerite and to Whom Does It Matter?" No. 76 (Fall 1989): 28-31. See also Harris, Wendell. "Biography, the Interpretation of Meaning, and the Seeking of Significances." No. 80 (Fall 1991): 37-38, for a response to Bell.

Cervo, Nathan. "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33.

A response to Joseph, Gerhard. "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10; see also Hayes, "'Why Can't a

Duck Be More Like a Rabbit?'" No. 76 (Fall 1989): 35, another reply to Gerhard Joseph.

Harris, Terry G. "Burying the Dead: Matthew Arnold and the Dissenters." No. 98 (Fall 2000): 26-30.

"Though not intended as such, *Last Essays [on Church and Religion] [1877]* becomes a kind of summary for the previous volumes of religious prose. Thus, 'The Church of England' and 'A Last Word on the Burials Bill' can therefore best be viewed in the context of the general religious debate to which Arnold devoted so much energy and attention. In these two essays he specifically re-emphasizes the superiority of the Church of England by taking up the question of what to do about the dissenting religious groups" (27).

Harris, Wendell. "Biography, the Interpretation of Meaning, and the Seeking of Significances." No. 80 (Fall 1991): 37-38.

A response to Bell, Bill. "In Defense of Biography: Versions of Marguerite and Why She Really Does Matter." No. 80 (Fall 1991): 34-36, which itself was a response to Harris's "The Lure of Biography: Who Was Marguerite and to Whom Does It Matter?" No. 76 (Fall 1989): 28-31.

Harris, Wendell. "The Lure of Biography: Who Was Marguerite and to Whom Does It Matter?" No. 76 (Fall 1989): 28-31.

"The fact is that both [Park] Honan and [Miriam] Allott betray a nervous ambivalence about the uses of literary biography, an ambivalence endemic to literary studies. Biographical information may be fascinating, but what is it good for? Having made an interesting discovery about an author, is not one almost required to demonstrate its literary relevance?" (29). See Bell, Bill. "In Defense of Biography: Versions of Marguerite and Why She Really Does Matter." No. 80 (Fall 1991): 34-36, a response to Harris and Harris, Wendell. "Biography, the Interpretation of Meaning, and the Seeking of Significances." No. 80 (Fall 1991): 37-38, for a response to Bell.

Hayes, Tom. "'Why Can't a Duck Be More Like a Rabbit?'" No. 76 (Fall 1989): 35. A response to Gerhard Joseph's "*The Dover Bitch*: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10; Nathan Cervo's response, "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33; and Joseph's response to Cervo, "Response to Nathan Cervo." No. 76 (Fall 1989): 34.

Jones, Tod E. "Matthew Arnold's 'Philistinism' and Charles Kingsley." No. 94 (Fall 1998): 1-10.

"In this essay I propose, first, to identify the characteristics of the Arnoldian Philistine and, second, to ascertain Kingsley's position relative to each of these characteristics. In doing so, I hope to arrive at a determination—and to enable the reader to make a final determination—what sort of breed or hybrid creature a Philistine actually is and whether Kingsley might legitimately be identified as such" (2).

Joseph, Gerhard. "Response to Nathan Cervo." No. 76 (Fall 1989): 34.

A response to Cervo, Nathan. "The Dover Glitch: Soul à la Sole." No. 76 (Fall 1989): 31-33. itself a response to Joseph's original essay "The Dover Bitch: Victorian Duck or Modernist Duck/Rabbit?" No. 73 (Spring 1988): 8-10.

Kerbaugh, J. L. and Margaret. "A Reading of Swinburne's 'A Leave-Taking' in Light of Arnold's 'The Forsaken Merman.'" No. 81 (Spring 1992): 29-33.

"Swinburne's homage to 'The Forsaken Merman' did not . . . begin with the paean in the *Fortnightly Review* [October 1867]. We believe that it had already found poetic expression in the slight lyric entitled 'A Leave-Taking,' which had been published in *Poems and Ballads* the year before. But, although the correspondence between the two works seems deliberate, systematic, and pervasive, involving not only diction and imagery but also theme, so far as we know it has not been commented upon except, in passing, by Ross C. Murfin, who has noticed a similarity in the poems' 'seaward movement' . . ." (30).

Poster, Carol. "The Source of Callicles: Plato's *Gorgias* and Arnold's 'Empedocles on Etna.'" No. 90 (Fall 1996): 6-11.

"If 'Empedocles on Etna' is a prequel, as it were, to Plato's *Gorgias*, then it seems reasonable to assume that it belongs to the same genre as *Gorgias*, namely that of a philosophical dialogue. . . . The generic identification of the poem with the philosophical dialogue suggests that Arnold's poem should be read as a dialectic, or argument in dramatic form, in which, ironically, Plato has the last and decisive word. . . . Read in the classical rhetorical tradition in which Arnold and his readers were steeped, 'Empedocles on Etna' presents logical, pathetic, and ethical arguments for precisely the life that Arnold was to choose for himself, and Arnold's rejection then re-acceptance of both his own and the

Platonic Callicles can be seen as exemplifying the trajectory of Arnold's shifting allegiances to poetry and civic duty" (10).

Ritchie, Dan. "The Literary Significance of Edmund Burke to Matthew Arnold." No. 75 (Spring 1989): 28-35.

"By focusing on Burke as a source of 'touchstones,' one can see Burke's literary significance to Arnold (in Arnold's sense of 'literature') better than by focusing on Burke as an 'influence' on him" (28).

Weber, A. S. "Matthew Arnold and the French Marguerite Tradition." No. 86 (Fall 1994): 18-22.

"The symbolism of the pearl and daisy (Fr. *marguerite* = daisy. pearl; Lat. *margarita* = pearl) should be added to the critical equation in any interpretation of Arnold's Switzerland series since Arnold must have been conscious to some degree that he was writing the Marguerite poems, particularly 'A Dream,' in the French Marguerite tradition" (18).

BOSANQUET, BERNARD

Dale, Peter Allan. "Gissing and Bosanquet: Culture Unhoused." No. 95 (Spring 1999): 11-16.

"My concern is with the interesting relation between the late-Victorian novelist George Gissing (1857-1903) and something I shall call the ideology of culture. Almost all of what I have to say has to do with Gissing, but I introduce Bernard Bosanquet (1848-1923) into the discussion emblematically, as it were. He is an Oxford educated, true believer in culture, who shared with Gissing a preoccupation with the most intractable social problem of the last two decades of the Victorian era, the degrading effects on the individual and on society of widespread and persistent poverty in the inner city. . . . Bosanquet wrote in the conviction, embraced by many of his class and background, that the application of liberal education to the minds of the laboring poor and the chronically unemployed (the 'residue' as they were called) was the one thing needful to deliver them from their misery and, at the same stroke, restore the disintegrating social totality that increasingly threatened the middle classes. What I shall be showing is how Gissing was at once thoroughly entangled in the sort of thinking Bosanquet represents, and deeply skeptical of it. My title is meant to signal, in short, that to understand the distinctiveness of Gissing's intellectual situation, to appreciate why he still matters to us, one needs a Bosanquet as a measure of what he had to contend against" (11).

BRADDON MARY ELIZABETH

Dingley, Robert. "Mrs. Conyer's Secret: Decoding Sexuality in *Aurora Floyd*." No. 95 (Spring 1999): 16-18.

Mrs. Conyer's secret is that her first husband was a homosexual: "And because that secret is her husband's homosexuality, her confidence in her ability both to secure a divorce and to exact his silence seems well-founded. For not only was sodomy among the aggravations to adultery introduced by the 1857 Divorce Act; it was also, until 1861, (the year prior to *Aurora Floyd*'s serialization), a capital crime" (17).

Hall, R. Mark. "A Victorian Sensation Novel in the 'Contact Zone': Reading *Lady Audley's Secret* through *Imperial Eyes*." No. 98 (Fall 2000): 22-26.

"Though [Mary Louise] Pratt's reading strategies [in *Imperial Eyes: Travel Writing and Transculturation*] were developed for quite another purpose, her interdisciplinary rhetorical analysis of travel writing suggests a similar reading of *Lady Audley's Secret* because, like European travel writing, the Victorian sensation novel reflected and played out—and, in Braddon's case, perhaps even challenged—the values that underwrote the economic expansion and 'civilizing mission' of Europe during the Victorian era. Interpreting Braddon's novel through *Imperial Eyes* also encourages us to further examine and test Pratt's underlying assumptions and claims. The result, I hope, will be a mutually enriching critical gaze at both texts, including a critique of Pratt's notion of 'contact zones' and a reflection upon the 'imperializing' nature on any interpretive strategy" (23).

BRONTË, ANNE

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

"I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a

highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties" (1-2).

Signorotti, Elizabeth. "'A Frame Perfect and Glorious': Narrative Structure in Anne Brontë's *The Tenant of Wildfell Hall*." No. 87 (Spring 1995): 20-25.

Other critics argue that "Markham's narrative enclosure [of Helen's diary within his own narrative framework] legitimizes Helen, redeems her, and places her on equal footing with him in their subsequent marriage. While this is a possible interpretation of Markham's incorporation of Helen's narrative, one cannot ignore the evidence within the text that points to an opposite conclusion: Markham's appropriation and editing of Helen's history reflects an attempt to contain and control her. In a society where possession of knowledge equals power, Markham's revealing epistle to Halford further reflects the means by which Victorian men maintained power over women" (21).

BRONTË, CHARLOTTE

Federico, Annette. "'A cool observer of her own sex like me': Girl-Watching in *Jane Eyre*." No. 80 (Fall 1991): 29-33.

"In *Jane Eyre* Charlotte Brontë conscientiously describes the experience of coming to terms with body image as an essential part of becoming a woman—and of becoming a heroine" (30).

Gates, Barbara. "Down Garden Paths: Charlotte Brontë's Haunts of Self and Other." No. 83 (Spring 1993): 35-43.

". . . Brontë uses a vision of natural spaces—trimmed or untrimmed—to gain entry into cultural and literary space. Metaphoric gardens and wilder prospects arise in all four of Brontë's published novels and in each case allow us to expand our understanding of the texts. . . . Brontë's flowers and shrubbery are testimony to more than individual character or seasons of life, to more than topography. Through them Brontë also tells us

something about socialization, especially about the cultural and sexual attitudes of men and women—where they touch, and where diverge" (36).

McIntyre, Elizabeth. "Charlotte Brontë's New Corinne: Re-reading *The Professor*." No. 85 (Spring 1994): 34-39.

"Brontë's 'new Corinne' [after Madame de Staël's *Corinne* (1807)] is no tragic heroine, but neither is she a success, and Brontë's preferred method for measuring the degree of her failure is irony. I shall argue that, for the full ironic import of *The Professor* to be understood, Crimsworth's complacent account of unremitting effort crowned by professional and personal success needs to be read alongside Frances's history of balked ambition. Glen sees Brontë's irony as directed towards exposing the psychic and emotional costs of Crimsworth's dedication to the individualistic philosophy of 'self-help.' I see it rather as chiefly concerned with revealing how little space that philosophy allowed for the aspirations of ambitious women like Frances Henri" (35).

Pearson, Nels C. "Voice of My Voice: Mutual Submission and Transcendental Potentiality in *Jane Eyre*." No. 90 (Fall 1996): 28-32.

"I submit. . . that Jane's often debated submissiveness to Edward Rochester at the end of the novel is actually a strong example of Christian humility and spiritual identity that serves as a fitting closure for the theme of resurrection that the novel passionately evokes. In terms of narrative voice, I wish to argue that Jane's autobiographical 'I,' or her passion for and ultimate possession of a narrative voice, results not from her success or failure as a woman exercising her free will as 'other,' but from the mutual submission to the will of God and subsequent spiritual rebirth that she and Rochester ultimately achieve" (28).

Stevenson, Catherine Barnes. "Romance and the Self-Made Man: Gaskell Rewrites Brontë." No. 91 (Spring 1997): 10-16.

". . . [T]his essay investigates how two women novelists of the mid-nineteenth century, Elizabeth Gaskell and Charlotte Brontë, 'wrote the masculine.' Specifically, it examines the ways in which Gaskell's *North and South* rewrites and extends the critique of the 'new man' of the 1850s . . . first presented in Brontë's *Shirley*. It takes as its starting point Margaret Oliphant's perceptive essay 'Modern Novelists—Great and Small,' which wittily chastises women novelists of her day for depicting heroes who 'rule with . . . hand[s] of iron' . . ." (10).

Surridge, Lisa. "Representing the 'Latent Vashti': Theatricality in Charlotte Brontë's *Villette*." No. 87 (Spring 1995): 4-14.

"The theatre scenes in *Villette* derive much of their revelatory power from contemporary anxieties concerning women and acting. . . . Thus when Brontë depicted Vashti as the double of her 'quiet' . . . domestic heroine, she harnessed to her fiction the full weight of the actress's exclusionary status. Passionate and rebellious, Vashti acts out the subversive impulses of a heroine who appears as 'inoffensive as a shadow. . .'" (5).

Witt, Amanda B. "'I Read It in Your Eye': Spiritual Vision in *Jane Eyre*." No. 85 (Spring 1994): 29-34.

"Fulfilling the promise of Brontë's *bildungsroman*, Jane grows spiritually during her quest for perfect vision. During the years covered in the novel Jane is influenced by those who misuse the gaze, such as John Reed, Aunt Reed, Abbot, Brocklehurst, and Bertha; and Jane is strengthened and inspired by those who wield the gaze wisely and well, such as Mr. Lloyd, Miss Temple, Helen Burns, and the Rivers sisters. But by far the most influence is exerted on Jane by those who, like her, are imperfect but striving for perfection: Rochester and St. John. It is through contact with these two fallible men that Jane takes the final leap necessary for true clarity of vision, choosing emotional risk over emotional death, but minimizing that risk by looking to God first, rather than to an idolized lover" (33).

BRONTË, EMILY

Banerjee, Jacqueline. "Sources and Outcomes of Adolescent Crises in *Wuthering Heights*." No. 94 (Fall 1998): 17-26.

"*Wuthering Heights* invites such [a psychological] approach precisely because its principal protagonists are fuelled by passions which more down-to-earth interpretations seem unable to account for. To see it, for example, as 'a statement of a very serious kind about a girl's childhood and the adult woman's tragic yearning to return to it' (Moers 106) is both inadequate and reductive. Is there no (intelligible) statement here about male experience? Surely, the older Catherine's desperate cry, "'I wish I were a girl again, half savage and hardy, and free'" (163), is only half the story. Besides, the energy coursing through the fraught period between Catherine and Heathcliff's childhood and adulthood is at least as important as the drive to restore

an earlier, less fraught state. The problem here is that, apart from some discussions of Catherine's anorexia, adolescence has still been allowed to drop out of sight, just as it was in Victorian times" (17-18).

Kelly, Patrick. "The Sublimity of Catherine and Heathcliff." No. 86 (Fall 1994): 24-30.

"Although fallible in their misdeeds Catherine and Heathcliff in other ways approach sublimity, an Olympian state which compels from us neither censure nor sympathy but awe. How and why Emily Brontë invites such a response towards characters who never repent of their destructive acts are the subject of this paper" (24).

Nemesvari, Richard. "Strange Attractors on the Yorkshire Moors: Chaos Theory and *Wuthering Heights*." No. 92 (Fall 1997): 15-21.

"*Wuthering Heights* has proven notoriously resistant to the various 'interpretive matrices' which have been applied to it since its publication in 1847, and in particular the question of whether the novel is primarily metaphysical or materialist remains contentious. Recent developments in the study of nonlinear dynamical systems, however, provide formulations which may help in reconciling this apparent opposition. Specifically, chaos theory's concepts of sensitive dependence on initial conditions, strange attractors, and fractals can be used to demonstrate that Brontë's vision of society is itself aperiodic and nonlinear" (15-16).

Sorensen, Katherine M. "From Religious Ecstasy to Romantic Fulfillment: John Wesley's *Journal* and the Death of Heathcliff in *Wuthering Heights*." No. 82 (Fall 1992): 1-5.

"Certainly the similarities between the deaths of these two men [John Dudley in Wesley's *Journal* and Heathcliff] are striking. Both are in fine health, but sense approaching death and remove themselves from ordinary concerns. Both describe a vision of a beloved, dead woman in heaven, expect to join her, and ask to be buried beside her. Both spend several days alone in prayer and great emotion. Neither eats or sleeps, but both are strangely cheerful in their communion with the spiritual world. Both walk out at night and are found dead in the morning—face up, smiling, washed, and bearing no visible cause of death. Even the contrasts are connections in that they tend to be opposites instead of simple differences. Dudley was marked since childhood by his religious devotion; Heathcliff, by associations with Satan. Dudley, just before his death, commends his family to God; Heathcliff curses them. Dud-

ley's eyes are closed in death; he lies on the grass, and his smile is sweet. Heathcliff's eyes are wide open in wild exultation; his lips are parted in a sneer that reveals sharp, white teeth, and he lies on Catherine's bed.

"I am convinced that Emily Brontë's scene [of the death of Heathcliff] is based on the tale [of John Dudley] Wesley recorded a hundred years before" (2).

BROWNING, ELIZABETH BARRETT

Murphy, Patricia. "Reconceiving the Mother: Deconstructing the Madonna in *Aurora Leigh*." No. 91 (Spring 1997): 21-27.

"In the 1856 poem, . . . Elizabeth Barrett Browning recuperates motherhood from constrictive representations by problematizing the myths emerging from the story of Mary to confer a measure of power upon the woman as mother. Specifically, *Aurora Leigh* interrogates the Madonna's limited relationship with language, rejecting the passive acceptance of the male word that this feminine avatar evinces in favor of the authority and validity of female utterance" (21).

Srebrnik, Patricia Thomas. "'The Central Truth': Phallogocentrism in *Aurora Leigh*." No. 84 (Fall 1993): 9-11.

"By repudiating her love for Marian, by failing to imagine a female God, Aurora has abandoned her rebellion against the patriarchal order. Instead, by affirming her belief in a God who guarantees the masculine Symbolic / Imaginary, Aurora has inscribed in her Art, her capitulation to the 'central truth' of phallogocentric discourse" (11).

BROWNING, ROBERT

Bidney, Martin. "*The Ring and the Book* and *Light in August*: Faulkner's Response to Browning." No. 81 (Spring 1992): 51-59.

"This sense of the elusive complexities of human motivation, I would suggest, becomes even stronger in *Light in August* [than in *As I Lay Dying*], and it is there that we should look for a still more pervasive Faulknerian appropriation of what Robert Browning had to teach, both as literary artist and as moral thinker. In *Light in August* Faulkner uses a variety of specific images and image-clusters which may also be found in

The Ring and the Book, and he uses them for the same ambitious purpose that animated Browning's masterwork. Like Browning, Faulkner seeks to show how the exercise of visionary power makes possible a penetrating moral psychology of crime and punishment" (51).

Fontana, Ernest. "Browning's 'Beatrice Signorini' as a Portrait Poem." No. 95 (Spring 1999): 33-35.

"I wish to suggest that instead of an art poem [like 'Fra Lippo Lippi' and 'Andrea del Sarto'] 'Beatrice Signorini' be seen as a portrait poem and that its Browning pre-texts are 'My Last Duchess' and the less well known 'A Likeness.' If we place 'Beatrice Signorini' in a dialogue with a different set of pre-texts, it becomes, I believe, a much more incisive and original poem than it is for Melchiori" (33).

Fontana, Ernest. "Gray's *Elegy* and Browning's 'Apparent Failure.'" No. 89 (Spring 1996): 29-31.

"Although Tennyson's specific evocation, in *In Memoriam* 64, of Gray's 'Elegy in a Country Churchyard' has been acknowledged (Pattison 120), Browning's more original and disguised engagement with Gray's classic poem in 'Apparent Failure' (*Dramatis Personae*, 1864) has passed unregarded. If, however, the engagement of 'Apparent Failure' with Gray's *Elegy* is acknowledged, one of Browning's most overlooked poems assumes greater interest and can be read as an interpretation and revision of the earlier text" (29).

Persoon, James. "'A Sign-Seeker' and 'Cleon': Hardy's Argument with Browning." No. 94 (Fall 1998): 32-35.

"Because the links to Tennyson are so clear, the ways in which Browning also stands behind Hardy's poem ['A Sign-Seeker'] have not been noticed" (33).

CARLYLE, THOMAS

Blythe, David-Everett. "More Shakespeare in Carlyle." No. 90 (Fall 1996): 36-38.

"In presenting these examples in list-format, therefore, I have constructed a kind of glossary-essay for the possible special uses of any future complete edition of *Past and Present* or *Sartor Resartus*, and for the interest of any literature or language scholar to whom the subject of influence is of real metrical and derivative importance (and less a matter of merely academic likeness finding). Not cited in any edition of *Past and Present*

[or *Sartor Resartus*], these examples will show further how imbued Carlyle's mind actually is, and how ready to sing with the very dynamic of his master—his own Shakespearean hero as poet; and they will indicate how much further Shakespeare really is woven in, and how subtle, and how ultimately self-applied is Carlyle's ruling idea of 'the element of Shakespearean melody'" (37).

Edgecombe, R. S. "Collective Personification in Carlyle's *French Revolution*." No. 94 (Fall 1998): 26-27.

"In the course of blasting the foundations of eighteenth-century prose (replacing the smooth marble slabs of Addison with roughly-fashioned lumps of granite), Carlyle left his mark on Augustan personification as well—not for nothing did Joyce hail him as a liberator of English style. In *The French Revolution* he often ascribes multiple functions to the personifying subject, functions that survive its urge to consolidate and unify" (26).

Edgecombe, Rodney Stenning. "Prophetic Moments in Dickens and Carlyle." No. 95 (Spring 1999): 18-24.

"In Dickens and Carlyle alike, predictive prophecy does not occupy center stage, for both writers take pains to efface a sense of inevitability even as they relay their completed narratives to us. The coda of *Martin Chuzzlewit*, which addresses Tom Pinch with archaic vocative phrases, and which projects the future as a musical fantasia, owes something in turn to the coda of *The French Revolution*. Instead of the trim *oves ab haedis* divisions and predictions of earlier endings, Dickens has opted for something more misty and impalpable. In subsequent novels, moreover, some prophecies (the story of Little Dorrit's princess, say, and Lizzie's contemplation of the coals near the start of *Our Mutual Friend*) prove false to the course of events. The *real* prophetic task, on the other hand, that of arraigning a stubborn people, registers in the way the central marriages of those novels fail to redeem the time. . . . Far from suggesting that 'the scene of the human drama' is 'made meaningful only in terms of another world which gives it significance' (Goldberg 176), moments like these imply that all is vanity, and that if there is another world, it is, like Eluard's, 'in this one' . . ." (23).

Hughes, Linda K. "*Sartor Redivivus*, or Retailoring Carlyle for the Undergraduate Classroom." No. 78 (Fall 1990): 29-32.

". . . [O]ne means of reviving the presence of *Sartor Resartus* in the classroom is to begin anew with the

format Carlyle happily abandoned after initial publication in *Fraser's* in 1833-34. It is a delicious irony Carlyle might have enjoyed that the parts-format which once scarified author and reader alike can be, a century and a half later, a means of retaining an audience. We need not destroy the whole-volume editions favored by most, but scholars and students alike can gain by closing our volumes and opening our parts editions" (32).

Lamb, John B. "Utopian Dreams / Heterotopian Nightmares: Disease and Discourse in Carlyle's *Latter-Day Pamphlets*." No. 83 (Spring 1993): 11-14.

"For while Carlyle in *Latter-Day Pamphlets* invokes the image of heterotopia in order to propose his own utopian dream of hero-worship as the antidote to it, eventually Carlyle falls silent never to complete the epic project he had at one time imagined the *Pamphlets* would be. And, so, he resigns himself finally to live in his own utopian fantasy, becoming one of what he calls the 'happy tongueless generation'" (13).

Lloyd, Tom. "Thomas Carlyle and Dynamical Symbolism: The Lesson of Edward Irving." No. 79 (Spring 1991): 9-18.

"A study of [Carlyle's] relationship with the controversial Hatton Garden preacher [Edward Irving] will clarify the biographical implications of his belief that 'Truth,' in the words of Schiller, '*immer wird, nie ist; never is, always is a-being*'. . . . ' By ceasing to struggle mentally and apply irony to their provisional definitions of truth and character, Carlyle thought, Irving and Coleridge became the prisoners of sense; like the Romantic writers who, according to Diogenes Teufelsdröckh, eat and drink nature rather than view it as a window into infinitude, [they] fell prey to the human impulse to seek finalities of interpretation through language and perception. . . ." (9-10).

Maertz, Gregory. "The Eclipse of the Text in Carlyle's Discourse." No. 87 (Spring 1995): 14-20,

"As a model of critical evaluation, Carlyle's essays on Goethe are comparable to T. S. Eliot's reassessment of the Metaphysical Poets. Because of their focus on a foreign writer, however, Carlyle's essays are unique among the works of major English critics from after the time of Dryden until the late nineteenth century. As a coherent, sustained critique of an entire tradition, only Johnson's *Lives of the Poets* approach Carlyle's essays both in scale and in the fusion of biography and practical criticism. Carlyle's guiding conviction that biography provides the most authentic basis for literary criticism . . . looks ahead to Dilthey's psycho-

biographical hermeneutic in *Das Erlebnis und die Dichtung*, Freud and beyond to W. J. Bate, Harold Bloom, and John Bowlby" (19).

Marks, Patricia. "'On Tuesday Last, at St. George's. . .': The Dandiical Wedding in Dickens." No. 78 (Fall 1990): 9-14.

". . . Dickens treats the wedding ceremony as an artifice fashioned of conventions about ritual and clothing; by the time of *Dombey and Son*, it has become a touchstone against which human relationships are tested. Dickens's satires of weddings and his mock terror at the untoward interest of small female children in the proceedings are, then, the comic sides of a more philosophical fear, one that he held in consort with Carlyle: that the lavish wedding ceremony replete with festive clothing and decoration is an artifact created by the female dandy, whose male prototype Carlyle attacks so resoundingly in *Sartor Resartus*" (9).

Rundle, Vivienne. "'Devising New Means': *Sartor Resartus* and the Devoted Reader." No. 82 (Fall 1992): 13-22.

"Unlike a more conventional novel which would rely upon the unquestioned power of the Author and the similarly unquestioning compliance of the reader, *Sartor* demands the reader's continual reappraisal of the narrative, which does not 'unfold' linearly but revolves and returns repeatedly upon itself. Thus the reader's expectations of conventionality are thwarted twice over: once in the reception of the text and again in the re-creation or re-writing of the text that reading inevitably initiates. *Sartor* forces the reader to 'write' a baffling and bewildering text, making the reader an accessory to his or her own frustration. However, a reader's interpretation or re-writing of a text also has the potential to challenge or distort the intentions of the historical author" (14).

CARROLL, LEWIS

Gilbert, Pamela K. "Alice's Ab-Surd-ity: Demon in Wonderland." No. 83 (Spring 1993): 17-22.

"Alice's identity as both child and woman make[s] her the peculiarly apt vehicle for the expression of Carroll's fondest fears. In order to discuss her role as a signifier in which Dodgson's delectable demon may be both bodied forth and imprisoned, we shall briefly examine the theoretical orientation of Dodgson's mathematics in respect to the nature of the mathematical symbol system, its relation to his own worldview, and his

manipulation of Alice as an aggressively intrusive entity which Dodgson, both attracted and repelled by, would desperately like to have marginalized" (17).

CLOUGH, ARTHUR HUGH

Johnson, Robert. "Waiting for *Thou*: Resurrecting Clough's 'Seven Sonnets.'" No. 81 (Spring 1992): 59-61.

"Here [in the 'seven sonnets'] the expected mid-century philosophical solutions are never embraced—not romantic absorption into Nature, not leap (or return) to faith, not the continuity of sensuality, not even the hard resoluteness of agnosticism. As will Beckett in *Godot*, Clough leaves his art asking questions for the sake of asking, waiting for answers that the narrative voice apparently knows will not come. Whom *do* we ask? Juggling 'hope' and 'fear' as equals, we comprehend that all the conceivable ultimate solutions are quite probably projections of our own desires" (61).

Keller, Janice E. "New Light on Arthur Hugh Clough's Eight-Year Silence." No. 81 (Spring 1992): 23-29.

". . . [A]n analysis of the manuscript letters, now in the Bodleian Library at Oxford, shows that [Frederick L.] Mulhauser [editor of *The Correspondence of Arthur Hugh Clough* (1957)], perhaps unintentionally, spliced two letters into one in a way that does not reflect the actual relationship of the two [Clough and Blanche Smith] at this time. Mulhauser also seemed not to realize, along with other Clough scholars, that an 1853 letter to Blanche, from which Mulhauser gives an excerpt, helps to explain Clough's inability to write poetry during the period from May, 1853, until just before his death in November, 1861" (23).

COLERDIGE, SARA

Cervo, Nathan. "Sara Coleridge: The Gigadibs Complex." No. 78 (Fall 1990): 3-9.

"In what follows I shall cite a good deal from Sara in order to show how she shared Gigadibs' insistence on 'Pure faith.' I shall indicate to what extent this idea of hers was derived from 'the Germans' (see 'Apology,' l. 947) by way of her father's thought on the subject; and, just as Gigadibs had his Blougram, I shall treat briefly of Sara's relationship to the Tractarians, Newman, and other traditional ecclesiastics. Finally, I shall conclude

by suggesting that what I have described as her 'Gigadibs Complex' in the title of this paper resolved itself, as Hamlet himself hoped to do, 'in a dew'; by which I mean the sparkling distillation and liquefaction of Christian indifference" (3).

COLLINS, WILKIE

Andres, Sophia. "Pre-Raphaelite Paintings and Jungian Images in Wilkie Collins's *The Woman in White*." No. 88 (Fall 1995): 26-31.

"Beginning with some Pre-Raphaelite paintings that served as possible inspirations, I would like to explore the affinities that Pre-Raphaelite paintings and Collins's narrative in *The Woman in White* share, and then to demonstrate how Collins's Pre-Raphaelite concern with the rendering of light and shadow leads him to an exploration of the workings of the unconscious" (26).

Huskey, Melynda. "*No Name*: Embodying the Sensation Heroine." No. 82 (Fall 1992): 5-13.

"Wilkie Collins especially occupies himself with this shapeshifting, using the re-creating and revising of female identity as an inexhaustible topos. In *No Name* (1861-82) [sic], Collins develops a paradigm for the sensation novel's heroine—the resourceful, energetic, powerful, and deceptive woman who abandons one life, one role, one identity after another in the pursuit of a goal. To be sure, these women cannot be considered heroines in the usual Victorian sense of the word; they are rarely helpless, rarely innocent, and rarely punished for being neither. They are often guilty of whole Newgate Calendars, including forgery, murder, bigamy, fraud, and adultery. Nevertheless, all our sympathy, all our attention, is directed toward them. The sensation novel creates its own heroine, a different kind of woman altogether from the conventional heroine of the domestic novel" (6-7).

Nayder, Lillian. "Agents of Empire in *The Woman in White*." No. 83 (Spring 1993): 1-7.

"My reading of *The Woman in White*, like [D. A.] Miller's, examines the 'cultural mediations' of the novel, the ways in which it indirectly speaks for Victorian culture by constructing an ideological defense. But while Miller focuses on the strategies by which patriarchal ideology is defended in the novel, I examine the ways in which imperial ideology is secured. Anticipating the themes of H. G. Wells and Bram Stoker, Collins writes a 'reverse colonization narrative'

in which Count Fosco, an aristocratic invader, threatens to colonize the English. Portraying Fosco as a grotesque mirror image of his hosts, Collins subtly criticizes Britain's imperial ideology; he uses Fosco to call into question the scientific and moral pretenses of empire building, and to expose its reactionary social agenda. At the same time, however, Collins answers this critique by sending Hartwright on his own imperial mission, one that is represented as historically innocent and ideologically pure. Stressing the 'primeval' condition of the natives encountered by the Englishman, Collins justifies Hartwright's presence in Central America; defining his hero against this racial other, he empowers him. Collins transforms the English servant into a gentleman by means of his contact with the savages, and thus obscures what is apparent elsewhere in the novel—the alien status of the English lower class" (1).

DARWIN, CHARLES

August, Eugene R. "Darwin's Comedy: The *Autobiography* as Comic Narrative." No. 75 (Spring 1989): 15-19.

"What literary critics of Darwinism have overlooked is that Darwin realized the comic potential of his theory when he wrote his *Autobiography*. In this literary reconstruction of his life, Darwin created a comic portrait of himself as an unpromising dimwit who evolves into an unlikely hero, a klutzy innocent who confounds the stolid wisdom of the ages" (15).

DICKENS, CHARLES

Alexander, Lynn M. "Following the Thread: Dickens and the Seamstress." No. 80 (Fall 1991): 1-7.

"An example of this approach [looking 'for recurrent themes, characters, or images in Dickens's canon'] can be made with the figure of the seamstress, an image which occurs in seven of Dickens's fiction works, beginning with *Sketches by Boz* in 1836 and ending with *The Uncommercial Traveler* in 1860, and in numerous journal articles either written or edited by Dickens, thus providing a series of portrayals and opportunities for study" (1).

Bernstein, Stephen. "*Oliver Twisted*: Narrative and Doubling in Dickens's Second Novel." No. 79 (Spring 1991): 27-34.

"By working through clues provided by one of the

embedded narratives in this novel . . . it is possible to construct a reading that takes into account many facets of the typically convoluted plot, and to see Dickens, even this early in his career, addressing the problems of psychological complexity which would obsess him throughout his works" (27).

Cervetti, Nancy. "Dickens and Eliot in Dialogue: Empty Space, Angels and Maggie Tulliver." No. 80 (Fall 1991): 18-23.

"Dickens does compromise his female characters. Instead of presenting the whole woman, he splits the female psyche into parts, and what we have in annoying excess in one character, we sorely miss in another. In *Dombey and Son*, Florence, Edith and Susan Nipper are incomplete female characters, but taken together they constitute a more complete and thus realistic picture of womanhood. Eliot, in contrast, combines Florence's need to give and receive love, Edith's anger and rebellion and Susan's sauciness into one character—Maggie Tulliver.

"In order to further investigate this contrasting female construction, three comparable scenes from each novel will be analyzed: Gypsies, The Dance and The Striking Scene. This juxtaposition of Florence and Maggie creates a mutually illuminating dialogue which foregrounds social forces working to determine and constrain" (19).

Court, Franklin E. "*A Tale of Two Cities*: Dickens, Revolution, and the 'Other' C _____ D _____." No. 80 (Fall 1991): 14-18.

"The purpose of this paper is to examine more closely the use of the image pattern [of 'drumming footsteps echoing ubiquitously in the background or as frenzied, scuffling footsteps that, when foregrounded, ominously foreshadow the immediacy of revolutionary terror'] and its link to Dickens's thoughts on rebellion during the years 1858-59, the time of the writing and publication of the novel. It was a crucial period of his life. He had recently separated from his wife, Catherine, a decision that suggests a personal revolution, of sorts, that may have inspired his treatment of the theme of an exhausted or stagnated past being replaced by a newer, more promising future. I also hope to show how *Tale of Two Cities*, especially in the characterization of Charles Darnay, anticipates, or *necessitates*—more to the point—the creation of Pip in *Great Expectations*, the novel that Dickens commenced in 1859 while drafting the final pages of *Tale of Two Cities*" (14).

Edgecombe, Rodney Stenning. "Mrs. Sparsit, Sir Thomas Lawrence and *Coriolanus*." No. 97 (Spring 2000): 26-28.

"If Mrs. Sparsit's primary function in the novel is thus to exemplify the ruling class's culpable indifference to, and ignorance of, the workers, it remains to be determined why Dickens subjects her eyebrows to such unrelenting metonymy, since Shakespeare never once mentions those of *Coriolanus*, nor indeed his nose. . . . I would guess that in the case of Mrs. Sparsit, Dickens was prompted to his metonym either consciously or unconsciously by the idea of 'superciliousness,' which describes Mrs. Sparsit's attitude to the working class and which derives, of course, from the Latin *cilium* (eyebrow). However, something more tangible than a buried etymological pun must have prompted the recurrence to eyebrows he persistently describes as being black and dense.

"This something, I would argue, is a portrait, *Philip Kemble as Coriolanus at the Hearth of Tullus Aufidius*, painted by Sir Thomas Lawrence in 1798" (27).

Edgecombe, Rodney Stenning. "Prophetic Moments in Dickens and Carlyle." No. 95 (Spring 1999): 18-24.

"In Dickens and Carlyle alike, predictive prophecy does not occupy center stage, for both writers take pains to efface a sense of inevitability even as they relay their completed narratives to us. The coda of *Martin Chuzzlewit*, which addresses Tom Pinch with archaic vocative phrases, and which projects the future as a musical fantasia, owes something in turn to the coda of *The French Revolution*. Instead of the trim *oves ab haedis* divisions and predictions of earlier endings, Dickens has opted for something more misty and impalpable. In subsequent novels, moreover, some prophecies (the story of Little Dorrit's princess, say, and Lizzie's contemplation of the coals near the start of *Our Mutual Friend*) prove false to the course of events. The *real* prophetic task, on the other hand, that of arraigning a stubborn people, registers in the way the central marriages of those novels fail to redeem the time. . . . Far from suggesting that 'the scene of the human drama' is 'made meaningful only in terms of another world which gives it significance' (Goldberg 176), moments like these imply that all is vanity, and that if there is another world, it is, like Eluard's, 'in this one. . . ." (23).

Feinberg, Monica. "Family Plot: The Bleak House of Victorian Romance." No. 76 (Fall 1989): 5-17.

"The dynamic interplay between these two voices [Esther Summerson's and the omniscient narrator's]

illustrates that the fantasy of familial insulation is not only impossible, but undesirable. Like its eccentric rooms, *Bleak House* as a house of fiction contains two separate but inextricable possibilities, one of realizing and one of thwarting the restorative potential of fantasy. In this way, *Bleak House* thus straddles two worlds—the private, insular dream it idealizes and the social shared reality it fictionalizes. As a novel, it both endorses and exposes domesticity as myth by the way in which it linguistically and dramatically represents insularity as a means, not of recuperating and protecting an eden-like dream, but as a unit of frozen, stagnant and deathly time" (5-6).

Felber, Lynette. "'Delightfully Irregular': Esther's Nascent *écriture féminine* in *Bleak House*." No. 85 (Spring 1994): 13-20.

"Throughout *Bleak House*, Esther's narrative subverts the linear progression of the narrative as a whole and is associated with spaces that defy teleology, such as Bleak House itself, described by Esther as 'delightfully irregular.' Some of the other narrative features which have most puzzled and disturbed critics—Esther's coy withholding of material (especially in conjunction with Allan Woodcourt), her enigmatic dream visions during her illness, as well as the unfinished sentence with which she ends the novel—suggest the circular, recursive, digressive, and non-teleological narrative described as feminine. Viewed as an early prototype of *écriture féminine*, Esther's narrative reveals strategies for disequilibrium of the binary oppositions suggested by the novel's depiction of separate spheres and gendered narrators. Through this technique, the novel implicitly advocates destabilization as a means for valorizing the feminine, revealing a latent proto-feminism inherent in the narrative itself" (14).

Hulsman, John. "Pristine Nostalgia in the Novels of Charles Dickens." No. 100 (Fall 2001): 14-17.

"Dickens's own most characteristic nostalgia generally consists of pristine, idealizing, mnemonic interludes relating to a lost childhood, hearth and home, the rural retreat, the mother's gaze, and the protective goodness of the yeomanry. Yet these pervasive nostalgic spaces are much more than the implausible totalizing dead-end myth that George Orwell and others have criticized. They are stabilizing images in an extraordinarily mobile world. As such they are transformative, producing the impetus for the great task of recreating the English 'national family,' even into the colonies, which is the central action of Dickens's fiction, and, within that family, creating the identity of the ideal capitalist. To study Dickens's use of the nostalgic past in his novels

is, as Northrup Frye noted of myth, not to find the past but to discover the cultural form of the present (346)" (14).

Lawson, R. Bland. "The 'Condition of England Question': *Past and Present* and *Bleak House*." No. 79 (Spring 1991): 24-27.

". . . [A] careful study of *Bleak House*, the first installments of which began to appear in 1852, and Carlyle's *Past and Present*, published almost ten years earlier in 1843, turns up a startling number of thematic and stylistic similarities. Whether or not these similarities demonstrate Carlyle's influence over Dickens, at the very least they offer powerful evidence of commonly held ideas and habits of thinking, evidence as strong as the wealth of biographical information about their friendship" (24).

Marks, Patricia. "On Tuesday Last, at St. George's. . . : The Dandiacal Wedding in Dickens." No. 78 (Fall 1990): 9-14.

". . . Dickens treats the wedding ceremony as an artifice fashioned of conventions about ritual and clothing; by the time of *Dombey and Son*, it has become a touchstone against which human relationships are tested. Dickens's satires of weddings and his mock terror at the untoward interest of small female children in the proceedings are, then, the comic sides of a more philosophical fear, one that he held in consort with Carlyle: that the lavish wedding ceremony replete with festive clothing and decoration is an artifact created by the female dandy, whose male prototype Carlyle attacks so resoundingly in *Sartor Resartus*" (9).

Paroissien, David. "*Oliver Twist* and the Contours of Early Victorian England." No. 83 (Spring 1993): 14-17.

"It is my contention that *Oliver Twist* (published serially from February 1837 to April 1839) can be read as a literary work that reveals a good deal about the period which shaped Dickens's early life, those years in which people faced, for the first time, some of the public and private challenges posed by the Industrial Revolution.

"The distinctive features which characterize *Oliver Twist* as an imaginative instrument for the empirical exploration of early Victorian England require enumeration. Dickens uses the novel to explore two major concerns: first, the plight of children born into the early phase of the Industrial Revolution, and second, the difficulty of reading 'correctly' the external signs of the new urban culture, whose impact on the class system, to take one important instance, rendered unreliable previous assumptions about both the means by which

one social group was distinguished from another and the underlying presumption of separateness. These two social realities form the novel's moral agenda and account for a determined effort by Dickens to create a new literary form in which to convey his vision" (14).

Pionke, Albert D. "Combining the Two Nations: Trade Unions and Secret Societies 1837-1845." No. 97 (Spring 2000): 1-14.

"It was not unusual in 1839 in England to find Tories and Whigs, aristocrats and factory owners, MPs and merchants, *Blackwood's* and *The Edinburgh Review*, united in their condemnation of trade unions as conspiratorial secret societies. This consensus among the relatively privileged owed much to the publication of *The Report of the Select Committee on Combinations* by the House of Commons in 1838, the results of which achieved national notoriety when they were summarized in *The Annual Register, 1838*. This summarized version of the *Report* encourages its readers to respond to the practice of combination according to conventions of respectability and class prejudice, and in so doing reveals some of the characteristic tendencies of the rhetoric surrounding trade unionism in the 1830s and 1840s" (1).

"Dickens's *Barnaby Rudge* shows how secretive practices are central not only to trade unions, but also to more upper-class institutions like the Protestant Association, and possibly even the government's attempts to maintain a network of social observation. *Sybil* follows this initial insight with the implication that the Parliamentary division between outsiders and initiates might also bear some similarity to trade unions' practices of secrecy" (12-13).

Rainsford, Dominic. "Flatness and Ethical Responsibility in *Little Dorrit*." No. 88 (Fall 1995): 11-17.

"The plot of *Little Dorrit* is often said to be one of Dickens's weakest. But that is in keeping with the book's aesthetic of flatness and its disillusioned spirit. A solidly constructed, clear, compelling plot would have been insensitive. Dickens partakes of Clennam's careful unassertiveness. The sense of precariousness, and of the uncommonness of the right circumstances conspiring to bring happiness, is echoed in Dickens's wariness of strong literary form, as much as in his lack of interest in the ancient, the venerated, and the foreign (Rome and Venice, for example)—anything that distracts us from the here and now, or that might seem to belittle the human scale. On both these counts, Dickens could be accused of philistinism, but it is rather that he is being faithful to his own artistic voice, which, despite the great magnitude of his texts, becomes, in details,

more and more fastidious and thoughtfully controlled. And this control is ultimately accountable to Dickens's ethical awareness of the responsibility that his authorial status entails. Dickens, like Clennam, accepts the sober, self-doubting, and self-limiting role that his conscience represents to him as being inescapable" (16-17).

Samuelian, Kristin Flieger. "Being Rid of Women: Middle-Class Ideology in *Hard Times*." No. 82 (Fall 1992): 58-61.

"Dickens in *Hard Times* advocates a system of benevolent if inactive paternalism as the solution to both the novel's industrial malaise and to the inadequacies of Gradgrindian utilitarianism. . . . Dickens's solution is an idealized one, which presents itself as an example of right behavior rather than as a program for reform. It is dependent upon a system of cooperation between a benevolent middle class and a docile working class" (58).

Schiefelbein, Michael. "Bringing to Earth the 'Good Angel of the Race.'" No. 84 (Fall 1993): 25-28.

"There is no denying this spiritualized aspect ['a beatified figure of Victorian womanhood'] of Nell. However, I want to argue that much of Nell's power for both Dickens and her audience is indeed linked to her corporeality, that as much as Dickens seems to appease himself and his audience by preserving 'that poor child' from the suffering of the Birmingham steelworkers who shelter her, he actually allows her, as well as himself and his readers, to confront her vulnerability. He does this by surrounding his heroine with characters driven by physical compulsions, who see in Nell the means to satisfy their needs. In representing the perspectives of these lusty characters and the self-understanding that Nell seems to derive from these perspectives, Dickens explores Nell as a creature of flesh and blood who, in a restricted sense, enters the ranks of victims of white slavery, sexual abuse, and other forms of exploitation" (25).

Tick, Stanley. "Dickens, Dickens, Micawber . . . and Bakhtin." No. 79 (Spring 1991): 34-37.

"What I mean to do in this brief paper is touch upon 'the redescriptive power of narrative fiction,' a useful phrase I take from Paul Ricoeur. I shall look yet again at the Autobiography [of Dickens, written between 1845 and 1847 and sent to Forster, the fragment to be published after Dickens's death] and at Chapter XI of the novel [*David Copperfield*] in order to understand how *histoire* in this remarkable (if not unique) case, has been affected by *discours*. . . . I intend to rely a good

deal for my theoretical scaffolding on some formulations of Mikhail Bakhtin" (34).

DISRAELI, BENJAMIN

Bachmann, Maria K. "Benjamin Disraeli's *The Young Duke* and the Condition of England's Aristocrats." No. 98 (Fall 2000): 15-22.

"Much like Disraeli's later social problem novels in the Young England trilogy, the much-overlooked *The Young Duke* does not advance a clearly delineated political program. Yet, if we turn toward the ideological determinants of the novel's fictional form, we can see how this early novel does, in fact, give shape to contemporary social questions. For Disraeli, writing in the silver-fork genre was not the means by which to deflect attention from the social crises of the day, but rather the passage by which to navigate through and negotiate those very crises. Thus, it is in the shape and movement of Disraeli's mislabeled silver-fork novel which not only reflect the patterns of contradiction and paradox which characterized England's aristocrats, but which also attempt to re-imagine the roles the upper classes should play in the maintenance of social order. Disraeli's *The Young Duke* may be deemed 'politic' because it is not only descriptive of contemporary problems, but proscriptive in offering, albeit obliquely, imagined possibilities for moral, social, and political reform and transformation" (21-22).

Pionke, Albert D. "Combining the Two Nations: Trade Unions and Secret Societies 1837-1845." No. 97 (Spring 2000): 1-14.

"It was not unusual in 1839 in England to find Tories and Whigs, aristocrats and factory owners, MPs and merchants, *Blackwood's* and *The Edinburgh Review*, united in their condemnation of trade unions as conspiratorial secret societies. This consensus among the relatively privileged owed much to the publication of *The Report of the Select Committee on Combinations* by the House of Commons in 1838, the results of which achieved national notoriety when they were summarized in *The Annual Register, 1838*. This summarized version of the *Report* encourages its readers to respond to the practice of combination according to conventions of respectability and class prejudice, and in so doing reveals some of the characteristic tendencies of the rhetoric surrounding trade unionism in the 1830s and 1840s" (1).

"Dickens's *Barnaby Rudge* shows how secretive practices are central not only to trade unions, but also to

more upper-class institutions like the Protestant Association, and possibly even the government's attempts to maintain a network of social observation. *Sybil* follows this initial insight with the implication that the Parliamentary division between outsiders and initiates might also bear some similarity to trade unions' practices of secrecy" (13).

DODGSON, CHARLES LUDWIG—See Carroll, Lewis.

DOYLE, SIR ARTHUR CONAN

Griffith, James. "From a Certain Point of View in 'A Scandal in Bohemia': Outsmarting Mr. Sherlock Holmes." No. 86 (Fall 1994): 7-9.

"The excellent characterizations of these two principal characters [Watson and Holmes] prominently among the many fine qualities of the film adaptations for Granada television (seen in the US on the PBS series *Mystery* and, in repeats, on the Arts and Entertainment cable network). Nevertheless, by employing a point of view that violates this fundamental relationship—that does not keep us situated with Watson, in awe of Holmes's extraordinary mind—the adaptation of 'A Scandal in Bohemia' finally fails to capture the essential pleasures of the adventure" (7).

Hendershot, Cyndy. "The Restoration of the Angel: Female Vampirism in Doyle's 'The Adventure of the Sussex Vampire.'" No. 89 (Spring 1996): 10-14.

"Holmes's purpose in the story is to contain this otherness ['of Mrs. Ferguson' who 'is the other sexually through her status as female subject and' who 'is the other ethnically through her status as Peruvian subject'] through rational detection of the supposed vampirism. Holmes takes us out of the Gothic romance genre where vampires threaten through their difference and into a realist world of Victorian middle-class domestic harmony. In this essay I explore 'the Adventure of the Sussex Vampire' as a complex encoding of otherness: Mrs. Ferguson's threat as vampire, which masks her threat as ethnic and sexual other, is contained through Holmes's restoration of her to the role of angel in the house" (11).

Smith, Alan. "Mire, Bog, and Hell in *The Hound of the Baskervilles*." No. 94 (Fall 1998): 42-44.

"It is therefore possible, perhaps even probable, that Conan Doyle uses the Grimpen Mire in *The Hound of*

the Baskervilles as a representation of Hell that makes Stapleton's fate, like that of Marlowe's Faustus, an instance of Hell's claiming its own" (43).

DUFF GORDON, LADY [LUCIE]

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

ELIOT, GEORGE

Andres, Sophia. "George Eliot's Challenge to Medusa's Gendered Disparities." No. 95 (Spring 1999): 27-33.

"It is the gendered implications of the gaze in major Victorian novels which this essay addresses. Indeed Victorian Eros is inseparable from the politics of the gaze, for encounters between male and female characters unfold through the dynamics of the gaze, regulated by the laws of the dominant tradition. In my inquiry I have chosen representative Victorian novels by male writers which deal with the traditional dynamics of the gaze, sanctioning unequal power relations. Almost invariably, such dynamics designate the male as a spectator and the female as a spectacle, creating binaries of active/passive, subject/object. Consequently, when a female character attempts to undermine the power hierarchy of the gaze by returning the gaze, that is, by becoming the spectator, she is transformed into a monster—a Medusa figure" (27).

Cervetti, Nancy. "Dickens and Eliot in Dialogue: Empty Space, Angels and Maggie Tulliver." No. 80 (Fall 1991): 18-23.

"Dickens does compromise his female characters. Instead of presenting the whole woman, he splits the female psyche into parts, and what we have in annoying excess in one character, we sorely miss in another. In *Dombey and Son*, Florence, Edith and Susan Nipper are incomplete female characters, but taken together they constitute a more complete and thus realistic picture of womanhood. Eliot, in contrast, combines Florence's need to give and receive love, Edith's anger and rebel-

lion and Susan's sauciness into one character—Maggie Tulliver.

"In order to further investigate this contrasting female construction, three comparable scenes from each novel will be analyzed: Gypsies, The Dance and The Striking Scene. This juxtaposition of Florence and Maggie creates a mutually illuminating dialogue which foregrounds social forces working to determine and constrain" (19).

Crehan, Stewart. "Scandalous Topicality: *Silas Marner* and the Political Unconscious." No. 92 (Fall 1997): 1-5.

". . . [T]his still does not explain why George Eliot should have chosen to write in a realistic manner about a handloom weaver. Can we, following Jameson, discover a political subtext here? What historical silence has fractured the intended unity of this famous novel about an alienated working man who eventually finds happiness in a little cottage with a garden? It is time to hear the dry, chitinous murmur of a historical footnote" (3).

Currie, Richard A. "Lewes's General Mind and the Judgment of St. Ogg's: *The Mill on the Floss* as Scientific Text." No. 92 (Fall 1997): 25-27.

"George Henry Lewes's concept of the General Mind discussed in *Problems of Life and Mind* provides a Victorian scientific perspective for understanding how environment shapes behavior in George Eliot's *The Mill on the Floss*. Looked at from the twentieth century, Lewes helped develop the notion of 'social conditioning' (Dale 70). In *The Mill on the Floss*, the General Mind of Maggie Tulliver's community is internalized as a part of Maggie's mental structure. This accounts for the way that she submits to the negative judgment about her actions with Philip Wakem and Stephen Guest by her brother and St. Ogg's society" (25).

Erickson, Joyce Quiring. "Multiculturalism and the Question of Audience: *Adam Bede* as a Test Case." No. 85 (Spring 1994): 20-25.

"Reading and misreading, expansion of human sympathies, openness to the lives and thoughts of people beyond our own necessarily limited experience: these are issues at the heart of the debate about the canon and multiculturalism. A canonical work like *Adam Bede* can be enlisted in the cause of multiculturalism and of widened understanding of one's own and others' cultural perspectives for all the students in our diverse classrooms. For whether one considers the narrator's attitudes sympathetically or critically, our students may come away from reading *Adam Bede* with

a sense of the 'standpoint dependency' of its narrator. In calling into question the voice(s) of the narrator, students may become more alert to the character of the voice(s) which claim their allegiance in the world outside the novel. They may recognize their own perspective as time-bound and embedded in the present historical condition and hence susceptible to misreading. If these understandings occur, then *Adam Bede* becomes a book that resonates with contemporary questions about representation, about narrative discourse, and about the construction of knowledge and reality" (25).

Fasick, Laura. "No Higher Love: Clerical Domesticity in Kingsley and Eliot." No. 100 (Fall 2001): 1-5.

"Literary representations of clergymen . . . in authors as different in their private beliefs as Charles Kingsley and George Eliot, draw upon a source of authority far different from consecration, Biblical statements, church history, or any of the other sources claimed by theologians of various persuasions. In fictions as diverse as Kingsley's *Two Years Ago* (1857) and Eliot's *Scenes from Clerical Life* (1857) and *Adam Bede* (1859), a priest's effectiveness and authority run parallel to the current of his erotic and domestic life. Examining these representations of priests, especially in the context of Thomas Carlyle's contrasting vision of priestly excellence in his 1840 lecture and 1841 essay on 'The Hero as Priest' helps to illustrate the more general pattern in nineteenth-century fiction of casting all of life in a domestic mold. Ultimately, one might argue, much nineteenth-century fiction emphasizes the centrality of domestic life, particularly in the form of romantic relationships, to the point where it subsumes all the rest of existence" (1).

Feinberg, Monica. "Scenes of Marital Life: The Middle March of Extratextual Reading." No. 77 (Spring 1990): 16-26.

"When George Eliot begins the last chapter of *Middlemarch* with the words, 'Marriage, which has been the bourne of so many narratives is still a great beginning. . . . It is still the beginning of the home epic' (890), she weds subject to form. In her terms, marriage, as a novelistic subject, quite literally gives birth to the genre she calls 'the home epic.' And it is my purpose to explore what exactly her terms propose" (17).

Gardner, Eric R. "Of Eyes and Musical Voices in 'The Great Temptation': Darwinian Sexual Selection in *The Mill on the Floss*." No. 93 (Spring 1998): 31-36.

"Many critics have noted George Eliot's detailed treatment of eyes and musical voices in *The Mill on the Floss*, especially in connection to the Philip-Maggie-Stephen-Lucy romantic quadrangle. Full consideration of the Darwinian underpinnings of Eliot's work requires a backreading about sexual selection from Charles Darwin's *The Descent of Man*. Given Eliot's attention to eyes and voice, and to her reading of Darwin's notions of evolution during the time she was writing *The Mill on the Floss*, it is not unreasonable to employ this asynchronous reading. Such an effort not only sensitizes us to the sexual implications of 'The Great Temptation,' but it also helps us view this novel as more than a tale of Maggie's personal passion fettered by the patriarchal, rigid, Victorian mores of St. Ogg's" (31).

Kidd, Millie M. "In Defense of Latimer: A Study of Narrative Technique in George Eliot's 'The Lifted Veil.'" No. 79 (Spring 1991): 37-41.

"I believe the story has generally been misread, and I suggest that a careful narrative study will reveal Latimer in a more favorable light than he has commonly been seen [in] and that he embodies one aspect of the author's world view which, despite the tale's prevailing mood of gloom, is not nihilistic" (37).

Logan, Deborah A. "Am I My Sister's Keeper? Sexual Deviance and the Social Community." No. 90 (Fall 1996): 18-27.

". . . Hetty Sorrel is perhaps the most representative fallen woman in English literature. Ultimately neither a scapegoat nor a martyr, she symbolizes issues with which we all must contend, issues greater than the individual, issues beyond social constructs, issues fundamental to the 'general human condition'" (27).

Lynn, Andrew. "'Mr. Gilfil's Love Story': and the Critique of Kantianism." No. 95 (Spring 1999): 24-26.

"It is hard to *realize* the implicit character of Kantian philosophy and Eliot's parody of rationalism provides some salutary insight for current ethical concerns. As Andrew Bowie and others have observed, current post-structuralist versions of ethics are heavily indebted to Kantianism and the focus on pure formal structures. . . What Eliot's style demonstrates is that ethics and aesthetics are not argumentative forms but *ways of life*. Kantianism has often been described as an empty formalism, but Eliot's story fleshes out the character of formalism: its way of viewing the world, the social relations it effects and, ultimately, its highly implausible character as a possible way of life" (26).

Mitchell, Sherry L. "Saint Teresa and Dorothea Brooke: The Absent Road to Perfection in *Middlemarch*." No. 92 (Fall 1997): 32-37.

"By utilizing Saint Teresa as a figure who represents vistas of accomplishment that are no longer available to even the most talented of Victorian women, Eliot achieves a two-fold purpose: she foregrounds the problematic position of Dorothea's relation to contemporary discourses of normative femininity, while implicitly illuminating her own assumption of a subtly subversive speaking position analogous to that held by Teresa of Avila" (32).

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot . . . She was one whose private life should be left in privacy. . . ." (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossip article about them" (31).

"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

Philip, Ranjini. "Maggie, Tom and Oedipus: A Lacanian Reading of *The Mill and Floss*." No. 82 (Fall 1992): 35-40.

"This essay . . . shall undertake to demonstrate that Tom, in his relationship to Maggie, does not merely occupy the position of lover but of both m(Other) and Other. He is for Maggie both the 'primary caretaker' or m(Other) and the symbolic Father who occupies the place of the Other. Reading the text from this perspective makes many aspects of the narrative more intelligible. Maggie's association with Philip and her attraction to Stephen, for example, become structurally and aesthetically coherent; the death of brother and sister and the narrator's conclusion fail artistically but become comprehensible and almost inevitable in light of Eliot's unconscious motivation and desire seen through a Lacanian lens" (35).

Schiefelbein, Michael. "Crucifixes and Madonnas: George Eliot's Fascination with Catholicism in *Romola*." No. 88 (Fall 1995): 31-34.

"A discussion of *Romola* in terms of Eliot's sympathies for Catholicism must begin with some important qualifications. Even without knowing her intellectual positions, readers can readily discern in *Romola* Eliot's abhorrence of superstition, blind obedience, and the excessive morbidity sometimes exhibited in popular Catholic piety. By understanding her positivist tenets, one can soundly interpret the entire novel as a calculated rejection of Catholic theology in favor of a Comtean view of society and the universe. According to J. B. Bullen, for example, *Romola*'s moral development corresponds to the history of society's moral evolution according to Comte, in which Catholicism is an immature stage, superseded by the agnostic, humanist ideals of positivism. . . .

"Yet, even considering Eliot's intellectual positions, one cannot deny the emotional attraction to Catholicism Eliot reveals in *Romola*, specifically to its incarnational theology" (32).

Szirotny, June Skye. "'No Sorrow I Have Thought More About': The Tragic Failure of George Eliot's St. Theresa." No. 93 (Spring 1998): 17-27.

"Without disputing that George Eliot is ambivalent, I want to suggest that she presents her most authentic view of the Woman Question in *Middlemarch*, and that that novel is a systematic indictment of a society that proscribes achievement for women—an indictment that tears at the very fabric of the social order. I shall show that, in *Middlemarch*, George Eliot denies that women do good by sacrificing, rather than fulfilling, themselves; and, demonstrating that men do appreciable good only when allowed to develop their own potentialities in a sympathetic environment, I will argue that she damns a society that deliberately deprives women of such an environment, only to satisfy its own selfish interests" (18).

FIELD, KATE

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot . . . She was one whose private life should be left in privacy. . . ." (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossipy article about them" (31).

"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

GASKELL, ELIZABETH

Brown, Pearl L. "The Pastoral and Anti-Pastoral in Elizabeth Gaskell's *Cousin Phillis*." No. 82 (Fall 1992): 22-27.

"To be sure, *Cousin Phillis* uses the conventions both of the classical pastoral and the nineteenth-century pastoral novel, but submerged beneath 'that lovely idyll' of rural England is a critique of the pastoral ideology the novel is said to celebrate. Ultimately, in *Cousin Phillis*, Gaskell is as critical of withdrawal to the 'middle landscape of pastoral' . . . as she is critical of urban evils for which the country is supposed to be an anodyne" (22).

Gerard, Bonnie. "Victorian Things, Victorian Words: Representation and Redemption in Gaskell's *North and South*." No. 92 (Fall 1997): 21-24.

"In *North and South* the spiritualization of materialism emerges from a negotiation between the objects of the present and the ideals of the past—that is, between Victorianism and Romanticism" (22).

Holstein, Suzy Clarkson. "A 'Root Deeper Than All Change': The Daughter's Longing in the Victorian Novel." No. 75 (Spring 1989): 20-28.

"For Gaskell's young women, the old system is not an adversary, but neither is it victorious. Like all human institutions, it will undergo change, and new ways of responding to the world must develop. Margaret's marriage to Thornton [in *North and South*] does not represent so much a regression into feminine stability and the traditional closure of the wish-fulfilling ending as it does Margaret's active participation in a future that will bear little resemblance to her past" (27).

Johnson, Patricia E. "Elizabeth Gaskell's *North and South*: A National *Bildungsroman*." No. 85 (Spring 1994): 1-9.

"[A] consideration of Marxist and feminist issues in relation to the industrial novels forms a necessary background from which to consider the issues that Elizabeth Gaskell raises in *North and South* (1855). By placing her heroine, Margaret Hale, between *North and South*,

Gaskell attempts to bring to the surface the unconscious bifurcations that produce class and gender ideologies. Additionally, Gaskell attempts, not just to examine these bifurcations but to effect changes in them. The very form of her novel reveals itself as a breaking down of dichotomies. For *North and South* is a *Bildungsroman* as well as an industrial novel, and this gives it unusual dimensions in both categories. The industrial novel / *Bildungsroman* fusion dramatizes the ways in which the public domain and the private sphere interpenetrate each other and make it impossible to separate social issues, such as class and gender roles, from psychological issues, such as sexuality and maturity. Gaskell's novel suggests, first, that many groups of people—men as well as women, working as well as middle classes—are struggling with the process of development, and, further, that each instance of individual *Bildung* is dependent on the growth of others in society for its success" (1-2).

Parker, Pamela Corpron. "From 'Ladies' Business' to 'Real Business': Elizabeth Gaskell's Capitalist Fantasy in *North and South*." No. 91 (Spring 1997): 1-3.

"The intertwining of industrial and domestic plots in *North and South* represents neither Gaskell's failure of imagination nor a failure in the 'condition of England' novel to achieve its goal of resolving difficult social dilemmas. *North and South* advocates an integration of domestic and industrial economies, male and female spheres of influence, and public and private life. Gaskell recognizes the interdependence of domestic and political economies, even as she disassociates private and public life and reproduces the domestic ideologies she is criticizing" (1).

Stevenson, Catherine Barnes. "Romance and the Self-Made Man: Gaskell Rewrites Brontë." No. 91 (Spring 1997): 10-16.

". . . [T]his essay investigates how two women novelists of the mid-nineteenth century, Elizabeth Gaskell and Charlotte Brontë, 'wrote the masculine.' Specifically, it examines the ways in which Gaskell's *North and South* rewrites and extends the critique of the 'new man' of the 1850s . . . first presented in Brontë's *Shirley*. It takes as its starting point Margaret Oliphant's perceptive essay 'Modern Novelists—Great and Small,' which wittily chastises women novelists of her day for depicting heroes who 'rule with . . . hand[s] of iron' . . ." (10).

Thompson, Joanne. "Faith of Our Mothers: Elizabeth Gaskell's 'Lizzie Leigh.'" No. 78 (Fall 1990): 22-26.

"Gaskell's is emphatically a mother's-eye view of the fallen woman. The emphasis is not on what Lizzie has done, but on her suffering and, most importantly, her enduring love for her child. These two facts are sufficient for Anne, and for Susan, and they are meant to suffice for the reader. It is not important to assign blame for sin; it is important to lift up the fallen. This lifting up, the story seems to indicate, is the proper work of women, sympathetic, motherly women" (24).

GOSSE, EDMUND

Younger, John G. "Ten Unpublished Letters by John Addington Symonds at Duke University." No. 95 (Spring 1999): 1-10.

The letters are all to Edmund Gosse: "Of the letters nine are complete and one is an undated post script; all fall within the period 17 December 1889 to 29 March 1892" (1).

"One theme that runs through the Duke letters is JAS's homosexuality, especially his collection of homoerotic photographs of nude males, and his two homosexual apologiae *A Problem of Greek Ethics* (1883) and *A Problem in Modern Ethics* [1891]" (1).

GISSING, GEORGE

Dale, Peter Allan. "Gissing and Bosanquet: Culture Unhoused." No. 95 (Spring 1999): 11-16.

"My concern is with the interesting relation between the late-Victorian novelist George Gissing (1857-1903) and something I shall call the ideology of culture. Almost all of what I have to say has to do with Gissing, but I introduce Bernard Bosanquet (1848-1923) into the discussion emblematically, as it were. He is an Oxford educated, true believer in culture, who shared with Gissing a preoccupation with the most intractable social problem of the last two decades of the Victorian era, the degrading effects on the individual and on society of widespread and persistent poverty in the inner city. . . . Bosanquet wrote in the conviction, embraced by many of his class and background, that the application of liberal education to the minds of the laboring poor and the chronically unemployed (the 'residue' as they were called) was the one thing needful to deliver them from their misery and, at the same stroke, restore the disintegrating social totality that increasingly threatened the middle classes. What I shall be showing is how Gissing was at once thoroughly entangled in the sort of

thinking Bosanquet represents, and deeply skeptical of it. My title is meant to signal, in short, that to understand the distinctiveness of Gissing's intellectual situation, to appreciate why he still matters to us, one needs a Bosanquet as a measure of what he had to contend against" (11).

Jann, Rosemary. "Selecting Heroines: George Gissing and 'Sexual Science.'" No. 98 (Fall 2000): 1-5.

"The contradictions between evolution and ethics that Darwin struggled with . . . have been a prominent and well-acknowledged theme in the novels of George Gissing, filled as they are with protagonists whose very intellectual and moral superiority is shown to handicap them in their struggle for survival amidst the competitive, materialistic, mass-culture mediocrity of the late nineteenth century. Less attention has been paid to the influence of scientific theories of sexual selection and sexual difference on Gissing. My main objective in this essay is to consider the contribution of what Cynthia Russett labeled 'sexual science'—that body of late nineteenth-century evolutionary theory, more or less influenced by Darwin, purporting to explain how biology determined women's inferiority—to the ideological contradictions that mark Gissing's major novels of the 1890s. Gissing's endorsement of essentialist assumptions about sexual identity and behavior current in his day was complicated by his characteristic class prejudices and the peculiarities of his own class position" (1).

HARDY, THOMAS

Barloon, Jim. "Star-Crossed Love: The Gravity of Science in Hardy's *Two on a Tower*." No. 94 (Fall 1998): 27-32.

"What is original in *Two on a Tower* . . . is Hardy's creation of a character of real 'scientific attainments.' For an author as attuned as Hardy was to scientific developments and their implications, surprisingly few scientists, of *any* attainment, appear in his novels. Examining the handling of what is arguably the only legitimate scientist-protagonist in Hardy's fiction reveals several things, not least the degree to which Hardy revered the scientific vocation. It is considered so important, in *Two on a Tower*, that it surpasses the love of woman; in fact, women are portrayed not only as 'detours' in the advance of science, but as dead-ends" (28).

Campbell, Elizabeth. "*Tess of the d'Urbervilles*: Misfortune Is a Woman." No. 76 (Fall 1989): 1-5.

"And here lies the tragedy inherent in Hardy's sense of timing: the superimposition of an exacting, profit-producing minute hand on this more simplified rural standard time results in sexual double-dealing toward Tess. She is a character 'out of time': on the border of two temporalities—the rural past and its future—but a part of neither of them. She therefore has no temporal place in the present" (1).

Devereux, Jo. "Thomas Hardy's *A Pair of Blue Eyes*: The Heroine as Text." No. 81 (Spring 1992): 20-23.

"In *A Pair of Blue Eyes* a dislocation occurs between the position of the active male figures—including the narrator—as observers of the limited, childish heroine and her position as passive object or figure of observation which is external to and 'other' than the male observers of the novel. Elfride's inferior status as other, as the property of one male or another, is evident in her relationship with her father and with her two rival suitors, Stephen Smith and Henry Knight, none of whom sees her as a thinking and independent individual; and her relationship with Knight is further complicated by his self-consciousness as both lover of Elfride and writer about her" (20).

Glance, Jonathan C. "The Problem of the Man-Trap in Hardy's *The Woodlanders*." No. 78 (Fall 1990): 26-29.

"This essay has attempted to explore the problem of the man-trap in *The Woodlanders* in order to determine what it means and how Hardy uses it. As I have pointed out, there is no simple answer to the problem. Yet of all the ways of reading that episode in Chapter 47 within the context of the novel, I find the last interpretation [the man-trap as 'a symbol of sexual relations'] works the best to explain the problem. Reading the man-trap as a symbol of sexual relations, we can view it as a part of that pervasive theme, and as a fulfillment of the novel's pessimistic and deterministic tone" (28).

Jones, Tod E. "Michael Henchard: Hardy's Male Homosexual." No. 86 (Fall 1994): 9-13.

". . . Henchard's unstable feelings of masculinity, along with his physical vigor, create in him a need for love, both emotional and sexual, as desperate as that of any of Hardy's men, even though his insecurities regarding his own identity keep obstructing his efforts toward fulfillment. The tragedy of the mayor of Casterbridge cannot

be fully grasped without an awareness that the protagonist's sexuality is not only sublimated, but is primarily homoerotic, a repressed homosexuality" (10).

Kelly, Mary Ann. "Individuation and Consummation in Hardy's *Jude the Obscure*: The Lure of the Void." No. 82 (Fall 1992): 62-64.

"The fact of Jude's rootlessness clearly enhances his isolation from community, his obscurity (read worthlessness) in society's eyes, and his pain in existing as an individual—his rootlessness demonstrating Every-modern-man's predicament: the struggle to overcome disconnectedness and fragmentation. Jude's isolation, separateness, and obscurity remit only suffering. In Jude's struggle to flee the isolation and the void, he learns, eventually, and paradoxically, that the void is in fact home, a state which he need no longer flee" (62).

Morrison, Ronald D. "Reading and Restoration in *Tess of the d'Urbervilles*." No. 82 (Fall 1992): 27-35.

"In *Tess*, as in the earlier novels, Hardy's narrator presents a number of distorted views of one woman, Tess Durbeyfield. The narrator, in effect, presents Tess Durbeyfield as a mysterious text that he alone can decipher. Just as the various men in the novel find Tess a puzzling text and constantly strive to interpret her, the narrator presents, in effect, a 'reading' or an interpretation of Tess. Just as Hardy later sought to 'restore' the printed novel, so the narrator actively works to restore Tess's 'wounded name'" (28).

Nemesvari, Richard. "The Anti-Comedy of *The Trumpet Major*." No. 77 (Spring 1990): 8-13.

". . . *The Trumpet Major* is an anti-comedy, a text which does not allow its audience to make a single evaluative judgment of whether its conclusion is positive or negative, appropriate or inappropriate, but instead forces a permanent suspension of that judgment" (12).

Persoon, James. "'A Sign-Seeker' and 'Cleon': Hardy's Argument with Browning." No. 94 (Fall 1998): 32-35.

"Because the links to Tennyson are so clear, the ways in which Browning also stands behind Hardy's poem ['A Sign-Seeker'] have not been noticed" (33).

Radford, Andrew. "The Umanned Fertility Figure in Hardy's *The Woodlanders* (1887)." No. 99 (Spring 2001): 24-32.

"Once associated with the prodigal fecundity of the

Hintocks, the delirious Winterborne dissolves into the sylvan surroundings by imperceptible degrees. His enfeeblement and absorption back into the forest is not the true source of tragedy here, for in the full cycle of nature, growth and decay, sowing and reaping, are equally necessary. Hardy's acute sense of crisis stems from the fact that the tree-planter and cider-maker has not been *fertile* in his time: the galling irony is that Winterborne completes the cycle of life without fulfilling his priestly function. His role has been ruthlessly usurped by Fitzpiers, who cannot fulfill it either, as the grim farce involving Old South's elm-tree attests" (29).

Swann, Charles. "Clym Ancient and Modern: Oedipus, Bunyan and *The Return of the Native*." No. 90 (Fall 1996): 15-18.

"Here I want to return to Clym's statement about his mother which [Robert] Langbaum tries to assimilate to his Oedipal argument: "' I sinned against her, and on that account there is no light for me'" (313) and to argue that Clym is using a Christian—a Protestant—moral vocabulary and that Hardy means Clym to be placed in that tradition—if at the fag-end of that tradition. This can be seen if Bunyan is brought into play—a Bunyan already mentioned in the novel (if in, of all things, a dream of Eustacia's)—just as the moral terms brought into play by Clym are accentuated, secularized and half-remembered versions of Protestant vocabulary" (17).

HENLEY, WILLIAM ERNEST

Salemi, Joseph S. "The Personification of Death in the Poems of William Ernest Henley." No. 83 (Spring 1993): 31-35.

"The essentially celebratory character of Henley's poems, as well as his prodigious output of literary comment and first-rate journalism, attest to the triumph of his energy and tenacity over misfortune and disability.

"It is no surprise, in the light of his manifold afflictions, that the theme of mortality is a frequent one in Henley's verse. However defiantly faced down, death was an enduring presence for Henley—one that added a somber note even to his most joyous moments. In a number of his lyrics the figure of death appears in vivid and memorable personifications, several of which are sustained for the entire length of the poem. In some instances these personifications serve to soften and humanize death; in others, they add to its horror *via* the amplification of imagery" (32).

HOPKINS GERARD MANLEY

Coulthard, A. R. "Gerard Manley Hopkins: Priest vs. Poet." No. 88 (Fall 1995): 35-40.

"Hopkins falls one rung short of greatness not because of small output or narrow range, but because even most of his better poems speak with contrary voices, their superficially tight sonnet form thrown out of kilter by an underlying conflict between Dionysian instincts and self-abnegating moralism. What Hopkins really extols in the nature-devotional poems is nature itself and not the God that made it. What he grieves in the terrible sonnets is not estrangement from God so much as the absence of corporeal pleasure in his religion similar to that which he once felt in nature and self. Apparently without fully understanding the conflict, Hopkins struggled throughout his adult life to bring his adopted self-denying dogma into accord with his instinctive egocentric romanticism. The impossibility of such a union is evident in his poetry. A strained spiritualism which Hopkins probably never internalized taints even the nature lyrics of 1877, the year of his ordination and his most hopeful in the priesthood. The same doctrinaire theology blights most of the late terrible sonnets as well" (35).

Gardner, Joseph H. "Hopkins's Panic in 'Spring.'" No. 80 (Fall 1991): 23-25.

"The present essay argues for the existence of a sexual underthought in another sonnet, 'Spring,' written in the same month (May 1877) as 'The Windhover' and closely aligned to it in theme and structure. However, unlike the underthought Gleason describes in 'The Windhover,' that in 'Spring' depicts sexuality as disruptive and destructive, as a profound psychological and moral threat which must be challenged and eradicated, even by violence, if necessary" (23).

Smith, Francis J., S. J. "Hopkins's Best Poem." No. 83 (Spring 1993): 22-24.

"This reading of 'The Windhover,' focusing on the pattern that is established in the first eleven lines and mirrored in the final three, features 'buckle,' a key word, as an indicative verb that links two elements in three examples: the falcon that meets the wind, the plow against the soil, and the ember against the hearth-floor—all implying some force or strenuous activity. With this approach, the temptation to read religious meanings *into* the poem itself is controlled; and excluded are bizarre associations desperate critics or

Freudian sleuths might ferret out of the sonnet—such as, that Hopkins yearned to be a farmer or that the insertion of 'my dear' confirms the sexual interpretation, suggested by flying, two elements coming together, plowing, or the passionate ember glowing with satisfaction at the end" (24).

Sobolev, Dennis. "Death by Drowning." No. 96 (Fall 1999): 1-6.

"In 1989 Norman H. MacKenzie published Hopkins's early notebooks, and in 1992 Robert Martin's detailed and comprehensive biography of Hopkins appeared. In the light of these books, the personal undercurrent of 'The Wreck' can be named: its name is Digby Dolben" (1).

"Thus, the focus on death by drowning, the choice of a nun as the main character, the narrator's extremely personal attitude towards those who perished, intense grief, the sense of guilt, the problematics of conversion to Catholicism, the question of theodicy, the emphasis upon death without confession, the typological significance of death, passionate religious feeling, the nun's erotic attitude towards Christ, the problem of religious poetry, Hopkins own rebirth as a poet, and, finally, the complex dialectic or *alter ego*, relate 'The Wreck' to the relationship between Hopkins and Dolben. In other words, the poem is not an impersonal edifying *exemplum*, as many critics believe, and it stems from Hopkins's existential experience, which is both extremely personal and poignant. But this conclusion does not mean that the poem is about Digby Dolben rather than about the wreck or about divine justice. To identify this primal and invisible biographical level is only the first step; and this step is similar to the identification of Catholicism as the general ideological framework in which the poem happens" (5).

Sobolev, Dennis. "Hopkins, Language, Meaning." No. 98 (Fall 2000): 11-14.

". . . [A]fter the onomatopoeic interpretation of Hopkins's diaries has been refuted, it becomes clear that the attribution of onomatopoeic beliefs to Hopkins is groundless. One can certainly argue that even in the course of this refutation some onomatopoeic elements have been detected. But, first, it has been shown that these elements are insufficient for any sweeping conclusions; and, secondly, it must be stressed once again that these verbal series were written down in 1863, when Hopkins was at the age of nineteen. Not only is there no indication that the mature Hopkins adhered to these views, but already his diary from 1864 is completely bereft of etymological experiments similar to those analyzed above. This absence rules out the attribution of

onomatopoeic views to Hopkins, and this, in turn, must put an end to all the suggestions in relation to Hopkins's supposed belief in the immanence of meaning in language" (13).

HOUSMAN, A.E

Coulthard, A. R. "The Flawed Craft of A. E. Housman." No. 84 (Fall 1993): 29-31.

"Most textbooks acknowledge the limited tonal and thematic range of Housman's verse, a deficiency Housman defended in the prefatory piece to *More Poems*. . . . But once this narrowness is conceded, the typical anthologist then proceeds to praise Housman as a supreme craftsman. . . .

"Readers who scrutinize the entire Housman canon may find cause to question such panegyrics, for sprinkled throughout the 229 poems are instances of awkward diction and odd syntax contrived for the sake of rhyme and / or meter, as well as lapses in taste and the most hackneyed of clichés. More often than the best stylists do, Housman sacrifices gracefulness to the rigid form requirements he set for himself. . . . [W]hen Housman fails, it is usually a failure of idiom. Yeats's dictum that 'Our words must seem inevitable' . . . is a demanding but fair standard for excellent craftsmanship. Housman fails to measure up to it with a frequency not generally recognized" (29).

HUGHES, THOMAS

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

"I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable

and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties" (1-2).

JAMES, HENRY

DeVine, Christine. "Marginalized Maisie: Social Purity and *What Maisie Knew*." No. 99 (Spring 2001): 7-15.

"This article contextualizes Henry James's 1897 novel *What Maisie Knew* within the English socio-political milieu at the turn of the century, and argues that this book exposes the discourse of the social purity movement as class-based and therefore marginalizing of those it purported to help" (7).

JAMES, M. R.

Cowlshaw, Brian. "'A Warning to the Curious': Victorian Science and the Awful Unconscious in M. R. James's Ghost Stories." No. 94 (Fall 1998): 36-42.

"What [the stories] reveal is a particularly Victorian set of assumptions about history, historical records, evolution, and human civilization that closely resembles Sigmund Freud's, but that seeks to bury what Freud seeks to uncover and decode. That is: James's stories reproduce Victorian reconstructive science's assumption that history and civilization are readable, though generally only with difficulty and with uncertainty as to results. James also reproduces the Victorian doctrine of evolution—that *homo sapiens* descended from simpler organisms, some of which still survive in the present in primitive, unevolved form. In James's stories, as in Victorian reconstructive science, human existence can be conceived of in levels of development or civilization, with the most 'civilized' and recent level lying nearest the top (in terms of both quality and accessibility). Earlier, lower, more 'savage' levels survive below; one cannot ordinarily see them, but with the right kind of 'digging' one can locate, reconstruct, and read them. James's conception of human civilization, borrowed from influential Victorian scientists, thus closely resembles Freud's. In effect, then, if not in intention, when James reproduces in his stories the views of Victorian reconstructive science, he is writing about what Freud would call 'the unconscious.' However, James differs

radically from Freud in his attitude toward the unconscious. Whereas the Victorians and Freud saw the unearthing and reading of the past 'as an important practical guide to the understanding of the present and the shaping of the future' (Tylor 1:24), James's stories suggest that the reading of the past is actually dangerous—that to unearth the savage past is to summon it to the more civilized present, with frightening, destructive results" (36).

KINGLAKE, ALEXANDER

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

KINGSLEY, CHARLES

Fasick, Laura. "No Higher Love: Clerical Domesticity in Kingsley and Eliot." No. 100 (Fall 2001): 1-5.

"Literary representations of clergymen . . . in authors as different in their private beliefs as Charles Kingsley and George Eliot, draw upon a source of authority far different from consecration, Biblical statements, church history, or any of the other sources claimed by theologians of various persuasions. In fictions as diverse as Kingsley's *Two Years Ago* (1857) and Eliot's *Scenes from Clerical Life* (1857) and *Adam Bede* (1859), a priest's effectiveness and authority run parallel to the current of his erotic and domestic life. Examining these representations of priests, especially in the context of Thomas Carlyle's contrasting vision of priestly excellence in his 1840 lecture and 1841 essay on 'The Hero as Priest' helps to illustrate the more general pattern in nineteenth-century fiction of casting all of life in a domestic mold. Ultimately, one might argue, much nineteenth-century fiction emphasizes the centrality of domestic life, particularly in the form of romantic relationships, to the point where it subsumes all the rest of existence" (1).

Jones, Tod E. "Matthew Arnold's 'Philistinism' and Charles Kingsley." No. 94 (Fall 1998): 1-10.

"In this essay I propose, first, to identify the characteristics of the Arnoldian Philistine and, second, to ascertain Kingsley's position relative to each of these characteristics. In doing so, I hope to arrive at a determination—and to enable the reader to make a final determination—what sort of breed or hybrid creature a Philistine actually is and whether Kingsley might legitimately be identified as such" (2).

Lackey, Lionel. "Kingsley's *Hypatia*: Foes Ever New." No. 87 (Spring 1995): 1-4.

Kingsley's "faith was not above self-criticism, not above facing ugly aspects of Christian—or pseudo-Christian—practice. This practice, he felt, included not only the brutality of Hypatia's slaying but also received dogmas pointing to an exclusionist, unforgiving God who did not value morality among unbelievers and who would sanction contempt for fellow humans, within or outside the church" (3-4).

Schiefelbein, Michael. "'Blighted' by a 'Upas-Shadow': Catholicism's Function for Kingsley in *Westward Ho!*" No. 94 (Fall 1998): 10-17.

"Kingsley's deeply felt anti-Catholicism, vented on no individual as much as on Newman, suffuses his sermons, correspondence, and fiction as well as essays. . . . His most sustained and vivid attack on the 'Romish' Church is his novel *Westward Ho!*" (10).

KINGSLEY, MARY

Nnoromele, Salome C. "Gender, Race, and Colonial Discourse in the Travel Writings of Mary Kingsley." No. 90 (Fall 1996): 1-6.

"This essay uses the writings of Mary Kingsley . . . to evaluate and interrogate these feminist assumptions [that women 'aware that they lack the typical male traveler's advantages of firearms and whips in dealing with colonized peoples, negotiate power with the locals, relating to them with attitudes in non-coercion and empathy'] about women's views of and role in empire building. Close readings of Mary Kingsley's travelogues reveal no gendered differences in male-female relationships to Others on the colonial landscape. Evaluations of representative passages from her two major books—*Travels in West Africa* and *West African Studies*—will show that Mary Kingsley never responded to colonial spaces with attitudes of parity and reciprocity. Her perception and interpretation of the relationship between the traveler and African Other as

seen through her narration of encounters contain all the imperial brandishments of power that feminist critics see as typically male" (1).

LEE, VERNON (VIOLET PAGET)

Zorn, Christa. "Aesthetic Intertextuality as Cultural Critique: Vernon Lee Rewrites History through Walter Pater's 'La Gioconda.'" No. 91 (Spring 1997): 4-10.

"Read as a supernatural tale, [Vernon Lee's] 'Amour Dure' is another clever sample of its genre. The story's multiple literary allusions . . . not only create the mystery and ambiguity of a gripping ghost story, but also reveal the overdetermined character of the cultural text. The curious effect of this story lies in its evocation and simultaneous deconstruction of another subtext. 'Amour Dure' can be read as an animated version of Pater's portrayal of 'la Gioconda' in *The Renaissance*, and at the same time, as a trope of the entire nineteenth-century craze for the Italian Renaissance—from Goethe to Burckhardt, from Browning to Swinburne. But most evidently, Lee's phantom woman Medea da Carpa, who owes a lot to Bronzino's *Lucrezia Panciatichi*, echoes Pater's famous Mona Lisa, 'the presence that rose thus so strangely beside the waters . . .'" (4).

LEVERSON, ADA

Harrison, William M. "Ada Levenson's Wild(e) *Yellow Book* Stories." No. 96 (Fall 1999): 21-28.

". . . [T]he *Yellow Book* stories ['Suggestion' and 'Quest for Sorrow'] mark Levenson's transposition of the Wildean character from the limited context of Wilde himself to one in which her singular creativity, not her friend's, would be most apparent. Levenson was able to appropriate the Wildean representation from his creator with relative ease . . . Wilde's popular self-promotion essentially tied his 'real' self to his creations . . . , but fundamentally he constructed a free-floating signifier, a persona beyond his personal control, to be borrowed at will by others. In his trials, this Wildean figure was used against him, as his works were introduced as evidence of his 'crime'. . . . But Levenson's appropriation is certainly more benign: in her *Yellow Book* stories, the Wildean character evolves into a broader depiction of a new literary type" (22-23).

LEWES, GEORGE HENRY

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot ' . . . She was one whose private life should be left in privacy. . . ." (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossipy article about them" (31).

"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

MACDONALD, GEORGE

Gaarden, Bonnie. "George MacDonald's *Phantastes*: The Spiral Journey to the Goddess." No. 96 (Fall 1999): 6-14.

"*Yet I know*. It is the affirmative everywhere of romantics and mystics and all others who deduce the Real, not from proofs of sense or logic, but from the yearnings of the heart and the reaches of the imagination. Thus it was that George MacDonald *knew* that the end of the spiral journey, and the fundamental Reality of the universe, was the Goddess of Outgoing Love" (14).

MARTINEAU, HARRIET

Frawley, Maria H. "Harriet Martineau in America: Gender and the Discourse of Sociology." No. 81 (Spring 1992): 13-20.

"Harriet Martineau redirected her travel account from a record of private experience into a document of public study [in *Society in America*], a declaration of her independence from the ideologies that positioned her as a woman and writer outside of social study. She found within the discourse of sociology the capacity to cultivate—and market—a professional self, and though the process entailed a good deal of what one might call 'gender anxiety,' the experience ultimately proved lib-

erating. The study of society enabled her to see more clearly the extent to which she was a product of society—and to see her womanhood as at least in part socially, not essentially, constructed. Doing so opened new ground for alternate readings—of America, of society, and of herself" (19).

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

MILL, JOHN STUART

Hines, Susan C. "Autobiography—A Mill of Words, A Rhetoric of Silence." No. 90 (Fall 1996): 12-15.

"Because it is the very absence of explanation—the silences—which inform readers of [John Stuart] Mill's feelings about some of the most fundamental influences in his life, the *Autobiography* calls for a reconsideration of the purpose of the genre and of the manner in which it reveals a life. For Mill's private life is not discerned at the level of the text; it is intuited by readers who struggle against the author's words, which might otherwise be taken for granted as historically legitimate and ultimately authorized" (12).

NEWMAN, JOHN HENRY

Schmidt, Paul H. "Gadamer's Hermeneutics and Newman's Illative Sense: Objectivism, Relativism, and Dogma." No. 81 (Spring 1992): 6-13.

". . . I will argue here that if one reframes the thinking of Newman in the *Oxford University Sermons*, the *Grammar of Assent*, the *Apologia* and the *Essay on Development* according to the pragmatic ideas of [Hans-Georg] Gadamer, it is possible to see that Newman, in his effort to define a *via media* between liberal rationalism and evangelical emotionalism, attempts to navigate between these two dominant but opposing currents of nineteenth- and twentieth-century thought: objectivism and relativistic subjectivism. Comparing Newman with Gadamer allows us to see most clearly how Newman's theory of mind eschews the conclusions

of the rationalist and the empiricists and yet establishes a kind of knowledge that cannot be called subjectivist. Moreover, it shows that in Newman's theory of non-dogmatic authority, he establishes a Gadamerian optimism about the possibility of knowledge" (6-7).

OLIPHANT, MRS. MARGARET

O'Mealy, James H. "Mrs. Oliphant, *Miss Majoribanks*, and the Victorian Canon." No. 82 (Fall 1992): 44-49.

". . . [A] close look at *Miss Majoribanks* (1866)—arguably her [Mrs. Oliphant's] best novel—reveals qualities that should please both camps [traditionalists and feminists]. Its ambivalent ironies, beautifully controlled and surprisingly directed, demonstrate a high degree of literary sophistication, while its subtly crafted feminism points out Oliphant's sympathetic understanding of the limitations placed on the talented Victorian woman. In recovering the best of Oliphant it's possible to recover not only a fine and satisfying novel but also, more importantly, a truer sense of the immense range of quality Victorian fiction" (44).

PAGET, VIOLET—See LEE, VERNON

PATER, WALTER

Fontana, Ernest, "Dante, Pater's *Marius the Epicurean* and *Gaston de Latour*." No. 92 (Fall 1997): 28-31.

"Indeed Dante's *Commedia*, as the archetypal Christian narrative of the soul's journey from sin to salvation, provided Pater with a model for Marius's journey from his ancestral pagan gods, through the Roman philosophies of Cyrenaicism and Stoicism, to his tentative entrance into the Christian community of hope" (28).

"The Dantesque allusions suggest that the Purgatorial pattern, so strongly articulated in *Marius* would have been adumbrated further in *Gaston* to define the process of Gaston's spiritual regeneration after witnessing the infernal violence and lust of Paris of the last of the Valois" (31).

Zorn, Christa. "Aesthetic Intertextuality as Cultural Critique: Vernon Lee Rewrites History through Walter Pater's 'La Gioconda.'" No. 91 (Spring 1997): 4-10.

"Read as a supernatural tale, [Vernon Lee's] 'Amour

Dure' is another clever sample of its genre. The story's multiple literary allusions . . . not only create the mystery and ambiguity of a gripping ghost story, but also reveal the overdetermined character of the cultural text. The curious effect of this story lies in its evocation and simultaneous deconstruction of another subtext. 'Amour Dure' can be read as an animated version of Pater's portrayal of 'la Gioconda' in *The Renaissance*, and at the same time, as a trope of the entire nineteenth-century craze for the Italian Renaissance—from Goethe to Burckhardt, from Browning to Swinburne. But most evidently, Lee's phantom woman Medea da Carpa, who owes a lot to Bronzino's *Lucrezia Panciatichi*, echoes Pater's famous Mona Lisa, 'the presence that rose thus so strangely beside the waters . . .'" (4).

ROSSETTI, CHRISTINA

Arseneau, Mary and Jan Marsh. "Intertextuality and Intratextuality: The Full Text of Christina Rossetti's 'Harmony on First Corinthians XIII' Rediscovered." No. 88 (Fall 1995): 17-26.

"Rossetti's devotional writings tend to hold less interest for the modern reader than her poetry . . . ; nevertheless, the long-neglected 'Harmony on First Corinthians XIII,' like her other devotional prose works, does highlight some essential qualities in Rossetti's writing. What Rossetti's devotional prose writings necessitate is our recognition of how she constantly hears meaning being reverberated, expanded, and problematized in and among the various sections of the text. Rossetti deliberately brings together various biblical passages in her careful arrangement of texts in 'A Harmony on First Corinthians XIII,' but we are only beginning to discover the significance of the artful arrangement of poems in her collections of poetry" (23). A full text of "A Harmony on First Corinthians XIII" is appended.

D'Amico, Diane. "Christina Rossetti's 'Helpmeet.'" No. 85 (Spring 1994): 25-29.

"Upon first reading 'A Helpmeet for Him,' one is led to wonder how a poet who had warned women of evil male goblins and lazy princes could write a poem that tells women to be man's 'shadow.' This question can best be answered by examining 'A Helpmeet for Him' within the context of the 1880s, a time when Rossetti found the woman's movement coming in conflict with her Christian beliefs, and by using Rossetti's own devotional prose as a guide to interpretation. Such an approach reveals that while 'A Helpmeet for Him' is

certainly an anti-suffrage text, it does not contradict her earlier, seemingly more feminist work" (25-26).

D'Amico, Diane. "Fair Margaret of 'Maiden Song': Rossetti's Response to the Romantic Nightingale." No. 80 (Fall 1991): 8-13.

"In 'Maiden Song,' Rossetti employs certain Romantic images only to alter their meaning. . . . Such revisions of Romantic theme and image can be explained in two ways. First . . . Rossetti's revisionist response is strongly influenced by her Christian faith. The Romantic ideology of self is answered by the Christian ideology of self-effacement, represented by the fairest sister, Margaret. However, it is also important to recognize that Rossetti is responding not just as a Christian poet, but as a female Christian poet. 'Fair Margaret,' who answers the nightingale, can be seen as Rossetti's response to the male voice of Romantic poetry" (8).

Fehr, Joy A. "Christina Rossetti's Nightmares: Fact or Fiction?" No. 97 (Spring 2000): 21-26.

". . . [M]any Victorian critics and reviewers read nineteenth-century texts 'symptomatically'; that is, they believed that by scrutinizing the text carefully for signs of hidden and at times even repressed desires and fears, they could arrive at an understanding of the mind—even the subconscious mind—behind the text" (21).

"Although it may be entertaining to speculate about the personal life of the author, I believe such speculations are rarely of any use to the literary critic. They contribute neither to our understanding of specific texts, nor to our understanding of women authors in general. Indeed, the assumptions involved in symptomatic speculations often serve to reinforce patriarchal values rather than to resist them. I encourage future readers to examine Rossetti's work, not as a record of her life, but as a record of the culture in which she lived and worked. Doing so will open up new perspectives not only on Rossetti's work, but also on the work of other women writers who were struggling with the same constraints to speech as she was" (26).

Palazzo, Lynda. "The Poet and the Bible: Christina Rossetti's Feminist Hermeneutics." No. 92 (Fall 1997): 6-9.

"Rossetti is indeed an active participant in the theological developments of the last century, and her approach, imaginative and intuitive rather than 'scientific,' is closely linked to the religious controversies of her time. She recognizes the potential of controversial developments in nineteenth-century Anglican theology, and

although always careful to avoid overstepping the bounds of what she considers legitimate enquiry, develops a method of scriptural interpretation which satisfies both her intellectual need for an imaginative and transformative encounter with a living text, and her personal need as a woman to interpret and understand a 'masculine' text" (6).

Shurbutt, Sylvia Bailey. "Revisionist Mythmaking in Christina Rossetti's 'Goblin Market': Eve's Apple and Other Questions Revised and Reconsidered." No. 82 (Fall 1992): 40-44.

"It is this aspect of 'Goblin Market' ['the deeply religious implications of the poem'] that I wish to focus upon, but not in the traditional or orthodox sense, rather as Rossetti's conscious attempt to revise traditional Christian myth in order to produce an alternative, 'feminist' reading to the two most fundamental stories in Christian lore—the fall of humankind from grace and our redemption through the blood of Christ. It is pointedly significant that this devoutly religious poet has her *female* Christ figure say in the redemptive climax of the poem: 'Eat me, drink me, love me' (l. 471)" (40-41).

Westerholm, Joel. "'I Magnify Mine Office': Christina Rossetti's Authoritative Voice in Her Devotional Prose." No. 84 (Fall 1993): 11-17.

"In the next section I try to establish what kind of devotional writing from a woman would be acceptable, and what would not. . . . [W]e can say fairly authoritatively what was generally acceptable, for even the feminists who accepted a woman's authority in theology described the restrictions that they opposed.

"The second section of the essay describes the cultural transactions within Rossetti's devotional works. I deal with two different, intertwined parts of those transactions: Rossetti's limited claims of authority in what she does, and the evidence of how her usually conservative contemporary readers read her.

"In the third section . . . , I show how Christina Rossetti's devotional prose violated the restrictions that she believed were placed on women's devotional writing, especially in her examinations of the biblical passages thought to proscribe women's authority as teachers within the church. She wrote theology, and though she has no place in the history of theology—at least not yet—her devotional prose has a place in the history of the women's movement within Christianity" (12).

ROSSETTI, DANTE GABRIEL

Fontana, Ernest. "Rossetti's *Carlisle Wall* and Scott's *Lay of the Last Minstrel*." No. 86 (Fall 1994): 23-24.

"The source [of Rossetti's watercolor] is Canto VI of Sir Walter Scott's *Lay of the Last Minstrel* (1805), a text that also interested Rossetti for its historical end-notes on the medieval Scottish magus, Michael Scott, whose death is narrated in Canto II" (23).

Leng, Andrew. "Behind 'Golden Barriers': Framing and Taming the Blessed Damozel." No. 77 (Spring 1990): 13-16.

". . . I shall be arguing that although the union of male and female fails to occur in 'The Blessed Damozel' the 'danger' of the anima's domination of the male is averted because of two factors not considered by [Barbara] Gelpi: firstly, because the poem's 'two' male speakers, the omniscient and the parenthetical narrators, eventually unite to form a single voice, a dominant male discourse; and secondly, because as the male position consolidates, the once vociferous and dominant Damozel is neutralized, eventually losing her voice and weeping" (13).

Leng, Andrew. "'Three Cups in One': A Reading of 'The Woodspurge.'" No. 78 (Fall 1990): 19-22.

"It can be argued that in 'The Woodspurge' Rossetti renounces his Art-Catholicism, signals his final break from Ruskinian and Wordsworthian aesthetics, and indicates the new direction in which his floral imagery and cup symbolism will develop" (19).

RUSKIN, JOHN

Dowling, Linda. "Ruskin's Pied Beauty and the Constitution of a 'Homosexual' Code." No. 75 (Spring 1989): 1-8.

"In what follows I should like to sketch out some of the difficulties and implications involved in the idea of a Victorian 'homosexual' code, particularly as such a code may be constituted by two words '*poikilos*' and 'Dorian'" (1).

Dwyer, Warren. "Ruskin to the 'Elusive' Mr. Horn: An Unpublished Letter from a Neglected Friendship." No. 78 (Fall 1990): 14-18.

"For this letter dated 27 June 1875 was to Robert Horn

(1810-1878), a prominent advocate, art collector, and civic figure in the Edinburgh of his time. While grossly misleading as to his identity, the salutation 'My dear Tom' is nevertheless somewhat appropriate since Horn, though he was in fact a good friend of Ruskin's, is but dimly known to students of Ruskin's life, one of whom has described him as 'a strangely elusive figure Ruskin-wise. . .'" (14).

Rogal, Owen. "'Morbid and Fearful Conditions of Mind' in Ruskin's *Modern Painters II*." No. 85 (Spring 1994): 9-13.

"We cannot be sure whether Ruskin projects his vision of a world of 'writhing' snakes onto the painting [Turner's *Jason*] or 'addresses' Turner's 'morbid and fearful condition of mind' (4: 261)—a condition that Ruskin strongly sympathizes with. But whether or not Ruskin creates what he sees, again, in the practical criticism of the volume, we see how misleading Ruskin's statements on beauty in the Preface to the Re-Arranged Edition are. In the volume Ruskin constantly plunges into a dark, fractured, decomposing world, populated by dangerous and tormented people" (12).

SHORTER, DORIS SIGERSON

Logan, Deborah A. "Kathleen's Legacy: Dora Sigerson Shorter's Vagrant Heart." No. 97 (Spring 2000): 14-21.

"Throughout this discussion I have drawn analogies between two of Sigerson's primary poetic themes—men's faithlessness compared with women's loyalty and Gaelic influences seen primarily through the idea of Kathleen [ni Houlihan]—and the poet's own position as a late-Victorian, early-modern woman whose status as a cultural outsider is exacerbated by escalating Anglo-Irish tensions. A central debate in contemporary feminist scholarship questions the need and desirability for a feminist pedagogy by which to assess a non-canonical woman writer like Sigerson. One implication of this debate is that, to some degree, those women writers traditionally incorporated into the literary canon are there by virtue of their ability to participate in or subvert what Dorothy Mermin terms 'the conventional gendering of the speaking subject as male and the object as female, with the wide-ranging polarization it imposed' (152). Sigerson's distinction resides in her participation in controversial gender and political issues seen through the lenses of one standing opposed to, yet a part of, the period's dominant ideology. As a woman writer in a discipline, a culture, and a world designed to perpetuate

patriarchal interests, she shares Kathleen's political oppression on both material and spiritual levels" (20).

SIGERSON, DORIS [SHORTER]—See Shorter, Doris Sigerson

SPENCER, HERBERT

Persak, Christine. "Spencer's Doctrines and Mr. Hyde: Moral Evolution in Stevenson's 'Strange Case.'" No. 86 (Fall 1994): 13-18.

"The connection between Hyde's primitivism and Spencer's theory of evolution [as expressed in *First Principles* and *Principles of Psychology*] has not been explored despite Stevenson's tribute [to Spencer in Stevenson's 'Books Which Have Influenced Me']. Yet Spencer's principles have a remarkable capacity to 'explain' Jekyll's metamorphosis via chemical agents as well as Hyde's brutish nature and the revulsion with which he is greeted by late Victorian society. There is, however, a contrast between the 'ending' of Spencer's theoretical narrative and that of Stevenson's famous tale about 'the primitive duality of man' . . . which indicates that Stevenson's embrace of evolutionary theory was indeed tentative" (13-14).

STEAD, W. T.

Devereux, Cecily. "Tennyson, W. T. Stead, and 'The Imperialism of Responsibility': 'Vastness' and 'The Maiden Tribute.'" No. 93 (Spring 1998): 14-17.

"The *Globe* short report on the connections of Tennyson's poem ['Vastness'] and the *PMG* [*Pall Mall Gazette*] story should thus draw our attention to what makes the intertextual engagement of 'Vastness' and 'The Maiden Tribute' so compelling: what brings the two texts into striking alignment is their almost simultaneous articulation of the profound anxiety which the Navy pieces had shown Stead and Tennyson shared about the condition of the British Empire, and their conviction of the responsibility of those with influence to address any weaknesses—military and moral—that would conceivably threaten the stability of all of 'Saxondom,' as Charles Dilke called the Empire in 1869. Tennyson wrote 'Vastness,' as he had written 'The Fleet,' to publicize matters of what he certainly saw as imperial importance. Where, in the earlier poem, he had aligned himself with Stead and 'The

Truth about the Navy' campaign, in this poem, he clearly engaged with the rhetoric of imperial decline which pervaded Stead's 'revelations' of corruption at the 'centre of civilization' and which emerged in many responses to it . . ." (16).

DeVine, Christine. "Marginalized Maisie: Social Purity and *What Maisie Knew*." No. 99 (Spring 2001): 7-15.

"This article contextualizes Henry James's 1897 novel *What Maisie Knew* within the English socio-political milieu at the turn of the century, and argues that this book exposes the discourse of the social purity movement as class-based and therefore marginalizing of those it purported to help" (7).

Eckley, Grace. "Why the Ghost of Oscar Wilde Manifests in *Finnegan's Wake*." No. 75 (Spring 1989): 9-14.

"The two great Victorians Stead and Wilde were enmeshed in the social upheavals of their time before Joyce merged them in the pages of *Finnegan's Wake*, where Earwicker understands thoroughly the position of Wilde because 'of what he was ascend into his prisonce on account off' and his urgency to communicate these 'depraised words' . . ." (14).

STEVENSON, ROBERT LOUIS

Hendershot, Cyndy. "Overdetermined Allegory in *Jekyll and Hyde*." No. 84 (Fall 1993): 35-38.

"Thus allegory through its use of dualities does not necessarily affirm binary logic, but complicates it by demonstrating how closely related binary opposites are. It is with this concept of overdetermined allegory that I read *Jekyll and Hyde*. I argue that the novella is allegorical, but not in the sense of presenting pure good and pure evil in the figures of Jekyll and Hyde. Simplistic moral allegory is Jekyll's conception of his story, not the novella's. I read Jekyll's experiment as an attempt to reify his superego and id into separate entities. His experiment fails because the novella, like Freud's *The Ego and Id*, demonstrates the interpenetration between id and superego" (35-36).

Hirsch, Gordon. "The Travels of RLS as a Young Man." No. 99 (Spring 2001): 1-7.

"The first travel book, *An Inland Voyage*, is largely about a young person's search for identity. It is concerned with how he will define himself—with what social class, vocation, and group. In it Stevenson tries

out a variety of bohemian roles; he expresses disapproval of various groups he encounters, but identifies totally with none. One of the striking aspects of the book is that it describes no true relationship whatsoever, even though Stevenson has a traveling companion. The latter, however, functions in the text entirely as a yardstick for measuring the self. Stevenson presents himself as something of a free spirit, enjoying the random and circumstantial nature of his encounters with people and places. His peak experience is the inner one of Nirvana.

"*Travels with a Donkey*, on the other hand, is primarily a book about relationship—indeed about contestation in a relationship. Fanny Osbourne is obliquely present in the book, in the few direct allusions to her, but still more in the various women represented, especially Modestine [the donkey]. Just as in real life Fanny was resisting Stevenson by returning to the U. S. without any firm commitment to him, Modestine was resisting too, as donkeys are wont to do. The relationship between Stevenson and Modestine occupies center stage of *Travels with a Donkey*, while the Cevennes, the district traveled in, occupies a subordinate position, even in the volume's title" (7).

Jagoda, Susan Heseltine. "A Psychiatric Interpretation of Dr. Jekyll's 'Case.'" No. 89 (Spring 1996): 31-33.

"One of the strengths of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* is that it holds up well under a diversity of interpretations. Present-day psychiatry offers an interpretation based on biological and behavioral (rather than psychic or religious) criteria. Using a twentieth-century diagnostic manual, one can treat *Jekyll* as a case study in which Stevenson portrays the feelings and behaviors associated with the process of drug addiction and dependence, beginning with Jekyll's first tentative drug experiments and continuing through the process of complete self-destruction. In the character of Dr. Jekyll, a man of means and apparent respectability, Stevenson provided a snapshot of a middle-class drug user of the late nineteenth century" (31).

Persak, Christine. "Spencer's Doctrines and Mr. Hyde: Moral Evolution in Stevenson's 'Strange Case.'" No. 86 (Fall 1994): 13-18.

"The connection between Hyde's primitivism and Spencer's theory of evolution [as expressed in *First Principles* and *Principles of Psychology*] has not been explored despite Stevenson's tribute [to Spencer in Stevenson's 'Books Which Have Influenced Me']. Yet Spencer's principles have a remarkable capacity to 'explain' Jekyll's metamorphosis via chemical agents as

well as Hyde's brutish nature and the revulsion with which he is greeted by late Victorian society. There is, however, a contrast between the 'ending' of Spencer's theoretical narrative and that of Stevenson's famous tale about 'the primitive duality of man' . . . which indicates that Stevenson's embrace of evolutionary theory was indeed tentative" (13-14).

Rosner, Mary. "'A Total Subversion of Character': Dr. Jekyll's Moral Insanity." No. 93 (Spring 1998): 27-31.

"Like the external coasts that bounded the empire, these mental coastlines were sites of mystery and conflict—for both the medical professional and the educated Victorian since by the 1850s, 'discussions of a wide range of theories about the workings of the mind, including the definition, classification, and treatment of insanity, were a significant feature of Victorian journals and periodicals. . . .' And one of those widely discussed theories described a condition known as moral insanity. While some attention has been given to Stevenson's *Dr. Jekyll and Mr. Hyde* as symbolic of a morally insane world . . . , and the main character as a victim of various kinds of disruption—for example, 'psychological dis-integration'(Block 29), hysteria (Showalter), atavism (Arata), chemical dependence (Wright, Jagoda), blurred gender boundaries (Doane and Hodges), little attention has been given to Stevenson's explicit evocation of moral insanity" (27).

STOKER, BRAM

Krumm, Pascale. "Metamorphosis as Metaphor in Bram Stoker's *Dracula*." No. 88 (Fall 1995): 5-11.

"The new Darwinian conception of man undoubtedly lowers him, yet it also exonerates [him]. *Dracula*, far from being an evil entity, becomes on the contrary, an innocent victim of his—and all of mankind's—origins. The vampire is thus primal man returned to his original animal state . . ." (10).

Stavick, J. e. d. "Love at First Beet: Vegetarian Critical Theory Meets *Dracula*." No. 89 (Spring 1996): 23-29.

"The dominant meat culture of Victorian England was able to use its power to conquer and colonize 'Others'—women, who lacked the vote, fair property rights, and status; the lower class, who served the upper and professional classes; and races of other cultures who were exploited and enslaved—precisely by maintaining the impersonal relations with which Marx was concerned. When one denies community, whether with

animals or humans, it follows that one can exploit the 'Other' without recognizing the 'Other' as a 'Being.' The Victorian patriarchal hierarchy practiced this exploitation-consumption of the impersonalized 'Other,' so it follows that Victorians would certainly treat Count *Dracula* not only as impersonalized 'Other,' but also as a threat to England's system of exploiting and consuming 'Others'" (27).

SWINBURNE, ALGERNON CHARLES

Alexander, Jonathan. "Sex, Violence and Identity: A. C. Swinburne and Uses of Sadomasochism." No. 90 (Fall 1996): 33-36.

"The necessity of the narrative context in rationalizing the flogging leads to an important aspect of the conjunction between narrative and the sadomasochistic. Specifically, the sadomasochistic encounter takes violent and sexual drives and subsumes them under a narrative to *control* them. Without the control of the narrative, each participant risks dissolution and self destruction in sexual and violent impulses. In fact, the subsumation of sex and violence under a narrative control constitutes the larger narrative of *Lesbia Brandon*. To wit, any scene depicting uncontrolled violence and/or sexual desire is immediately followed by a scene in which the student/teacher narrative is reasserted to control the potential danger(s) of the free play of sex and violence" (35).

Anderson, Peter. "*The Sterile Star of Venus*: Swinburne's Dream of Flight." No. 84 (Fall 1993): 18-24.

"The question of superficiality, at least, disappears, I believe, as soon as we recognize that dialectical tension is to be sought in Swinburne, not between surface and depth, but between surface and nothingness. Here, nothingness displaces depth. Not nothingness in terms of a simple inconsequentiality of statement, but ultimately in terms, as it were, of the shining, ubiquitous and (as the poet dreamt it) all-engulfing void. What this poetry demonstrates time and again is how not even the most consummate control, entrancing euphony and striking metrical mastery can conceal what is everywhere revealed: the vanishing of the word into itself, the void. As a corollary, such poetry clearly gives the lie to the word, let alone the Word, as the guarantee of anything like a solid reality" (18).

Anderson, Peter. "Tristram, Iseult and the Internalized Centre: A Note on Rikky Rooksby's 'New' Swinburne." No. 87 (Spring 1995): 29-33.

A reply to Rikky Rooksby. "Swinburne's Internal Centre: Reply to an Article." No. 87 (Spring 1995): 25-29, itself a reply to Anderson's "*The Sterile Star of Venus: Swinburne's Dream of Flight*." No. 84 (Fall 1993): 18-24.

Cervo, Nathan. "A Note on 'Swallow' in Swinburne's 'Itylus.'" No. 99 (Spring 2001): 15-16.

"Not insignificantly, the word 'heart' appears eleven times in the poem; the word 'swallow' sixteen. When faced with the unadorned reality of time and death, one must learn how to swallow one's heart. Like Philomela (and Swinburne), one must find a 'tongueless' alternative to conventional speech patterns through which to disclose one's story."

Foss, Chris. "'Birds of a Feather': On Swinburne's Nightingale and Shelley's Skylark." No. 89 (Spring 1996): 18-23.

"In fact, as of yet there has been no relation of this key Swinburnean poem ['On the Cliffs'] to Shelley's skylark. Such an analysis not only demonstrates a strikingly similar poetics at work, but at the same time reveals the uniqueness of Swinburne's creative transformation of the Keatsian and Shelleyan songbirds into a truly magical being, a 'soul triune, woman and god and bird' (l. 351)" (20).

Kerbaugh, J. L. and Margaret. "A Reading of Swinburne's 'A Leave-Taking' in Light of Arnold's 'The Forsaken Merman.'" No. 81 (Spring 1992): 29-33.

"Swinburne's homage to 'The Forsaken Merman' did not . . . begin with the paean in the *Fortnightly Review* [October 1867]. We believe that it had already found poetic expression in the slight lyric entitled 'A Leave-Taking,' which had been published in *Poems and Ballads* the year before. But, although the correspondence between the two works seems deliberate, systematic, and pervasive, involving not only diction and imagery but also theme, so far as we know it has not been commented upon except, in passing, by Ross C. Murfin, who has noticed a similarity in the poems' 'seaward movement' . . ." (30).

Rooksby, Rikky. "Swinburne's Internal Centre: Reply to an Article." No. 87 (Spring 1995): 25-29.

A reply to Peter Anderson's "*The Sterile Star of Venus: Swinburne's Dream of Flight*." No. 84 (Fall 1993): 18-24. See Anderson's reply to Rooksby "Tristram,

Iseult and the Internalized Centre: A Note on Rikky Rooksby's 'New' Swinburne." No. 87 (Spring 1995): 29-33.

Starzyk, Lawrence J. "Swinburne's 'Notes on Designs of the Old Masters at Florence': The Exegesis of Icons." No. 96 (Fall 1999): 15-21.

"In attempting to 'cast' his impressions of images in concrete form, Swinburne acknowledges a creative rather than a transcriptive process. The 'Notes' become a fable of artistic enterprise. The purpose of the catalogue is not to refine initial impressions hastily noted on first viewing the Uffizi images; such transcription occurred prior to Swinburne's articulation in prose of the 'Notes.' These rough and rapidly registered impressions become rather the material from which is shaped Swinburne's own gallery of art. Mute, inarticulate images resurrected from the past and mounted along museum walls inspire the 'legible' or voiced commentary of Swinburne's words. How this creative process functions and what Swinburne understands by its essentially ekphrastic character—the verbal representation of a visual representation—are the major concerns of the Uffizi 'Notes' and of this essay" (15).

SYMONDS, JOHN ADDINGTON

Cady, Joseph. "'What Cannot Be': John Addington Symonds's *Memoirs* and Official Mapping of Victorian Homosexuality." No. 81 (Spring 1992): 47-51.

". . . [A]s a private homosexual document from a period when homosexuality 'did not exist,' one that uses a differentiating language for homosexuality when there supposedly was none, the *Memoirs* does, at the minimum, caution us against presuming that there was no homosexual experience or consciousness in an era just because official mappings of the subject say so. Furthermore, only by attending to the kind of individual homosexual testimony the *Memoirs* gives us may we begin to identify those unnerving qualities in homosexuality that seem to provoke dominant cultures to try to erase it from their official maps" (50).

Younger, John G. "Ten Unpublished Letters by John Addington Symonds at Duke University." No. 95 (Spring 1999): 1-10.

The letters are all to Edmund Gosse: "Of the letters nine are complete and one is an undated post script; all fall within the period 17 December 1889 to 29 March 1892"

(1).

"One theme that runs through the Duke letters is JAS's homosexuality, especially his collection of homoerotic photographs of nude males, and his two homosexual apologiae *A Problem of Greek Ethics* (1883) and *A Problem in Modern Ethics* [1891]" (1).

TENNYSON, ALFRED LORD

Devereux, Cecily. "Tennyson, W. T. Stead, and 'The Imperialism of Responsibility': 'Vastness' and 'The Maiden Tribute.'" No. 93 (Spring 1998): 14-17.

"The *Globe* short report on the connections of Tennyson's poem ['Vastness'] and the *PMG* [*Pall Mall Gazette*] story should thus draw our attention to what makes the intertextual engagement of 'Vastness' and 'The Maiden Tribute' so compelling: what brings the two texts into striking alignment is their almost simultaneous articulation of the profound anxiety which the Navy pieces had shown Stead and Tennyson shared about the condition of the British Empire, and their conviction of the responsibility of those with influence to address any weaknesses—military and moral—that would conceivably threaten the stability of all of 'Saxondom,' as Charles Dilke called the Empire in 1869. Tennyson wrote 'Vastness,' as he had written 'The Fleet,' to publicize matters of what he certainly saw as imperial importance. Where, in the earlier poem, he had aligned himself with Stead and 'The Truth about the Navy' campaign, in this poem, he clearly engaged with the rhetoric of imperial decline which pervaded Stead's 'revelations' of corruption at the 'centre of civilization' and which emerged in many responses to it . . ." (16).

Fontana, Ernest. "Narrative Disfigurement and the Unnamed Friend in Tennyson's *The Lover's Tale*." No. 81 (Spring 1992): 33-37.

"I shall argue . . . that Tennyson's *The Lover's Tale* is an attempt to lyricize narrative, to translate the pure third person narrative of Boccaccio's *Decameron* 10, 4 into a dramatic lyric in which the voice of Julian, in Parts I-III, figuratively represents not so much Camilla but his own absent self. Instead of action, character-agents, and the explicit theme of 'those who acted generously or magnificently in affairs of the heart' . . . , the constituents of Boccaccio's narrative, Tennyson's first-person lyric narrative seeks, in Parts I-III, to make present the distant, absent self of the speaker. It is this submerged subjectivity, variously designated in the poem as *memory, vision, soul, mind, spirit, or heart*

that *The Lover's Tale* seeks to represent and make present through Julian's voice, his metaphors for *vision, soul, spirit, mind, or heart* and his dream enactments of this inner power of vision, soul, spirit, mind, or heart. Furthermore, the conclusion of the narrative in Part IV in which Julian abandons his native country with his unnamed male rescuer, friend, and the narrator of Part IV suggests that his absent self or deep subjectivity is distanced and exiled from his speaking voice because it is imperiled by the heterosexual story that is imposed, externally, on this voice" (33-34).

Kennedy, Judith. "Tennyson and the 'Spirit of the Age.'" No. 83 (Spring 1993): 43-46.

". . . [T]here are a few central ideas that are repeated throughout Fichte's and Hegel's works which have parallels in *In Memoriam*. Two important concepts I will explore in this study are the ultimate monism of all existence and the recognition of the simultaneity of opposites" (44).

Platzky, Roger. "The Diachronic Frame of Tennyson's 'Morte d'Arthur.'" No. 79 (Spring 1991): 41-43.

"Throughout the frame of the poem, Tennyson's use of diachronic language conveys that time and mankind are forever linked by the problem of keeping faith amid the darkness" (43).

Sylvia, Richard A. "Sexual Politics and Narrative Method in Tennyson's 'Guinevere.'" No. 76 (Fall 1989): 23-28.

"In a poem such as the 'Guinevere' idyll, which includes four versions of the Queen's role in the fall of Camelot—the narrator's, the novice's, the Queen's, and the King's—the reader must consider not only the events that each teller relates, but also the motives for their selection, the circumstances of each teller's delivery, and the relationship of one telling to another In other words, the response to 'Guinevere'—and to *Idylls* generally—should be governed by the indeterminacy that results from multiple tellings, not by the simple—and terrible—authoritarianism of the King" (23).

THACKERAY, WILLIAM MAKEPEACE

Banerjee, Jacqueline. "The Impossible Goal: The Struggle for Manhood in Victorian Fiction." No. 89 (Spring 1996): 1-10.

"My purpose here is not to defend the generalizations of

far more eminent critics . . . but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

"I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties" (1-2).

TROLLOPE, ANTHONY

Dellamora, Richard. "Stupid Trollope." No. 100 (Fall 2001): 22-26.

"Trollope was by no means sympathetic to eroticized ties between men. And schoolboy sex repelled him. Nonetheless, the guilty knowledge of such doings impels his representation of male networks, both negatively, so that in his fiction he represents them in metaphorically sodomitic terms, and positively, so that he was equally motivated by the need to find a respectable male homosocial conviviality in which he could be a welcome player. Finally, Trollope's central social/cultural/political norm, that of the English gentleman, is doubled by the sense that the gentleman is both untouched by and necessarily besmirched by—dirt" (22).

Hatano, Yoko. "Trollope's Admirable Women and Their Literary Sisters: A Continuing Quest for the Bearer of the Country House Tradition." No. 91 (Spring 1997): 31-36.

"The purpose of the present study is not only to enumerate the specific qualities of Trollope's admirable women, but also to prove that the restoration of the three Tory families by them and their rise in social status are the results of two interrelated factors: the English preoccupation with the rural tradition and the possibility of social mobility unique to the English class

system. Thus, the characters and circumstances presented by Trollope are a clear indication of the dominant psyche of an era reacting to dislocating industrialization. This study also aims to demonstrate that the quest for the admirable woman of lower origin as the legatee of the declining country house tradition is not exclusively Trollopien. This theme can also be found from the early nineteenth century till the early twentieth century" (31).

Means, James. "Allusions to Literature in Trollope's Novels: Interpreting the Evidence, with Identification of Literary, Historical and other References in Trollope's *The Bertrams* (1859) and *Lady Anna* (1874)." No. 82 (Fall 1992): 50-55.

"Compared with some other nineteenth-century writers . . . , Trollope's range of literary allusion does not appear so very wide. As a virtually self-educated man, Trollope seems to have read through English poetry as though he were a graduate-student following a syllabus. That is, he usually can be tracked in the snows of the masters: Shakespeare, Milton, Pope, Gray, Goldsmith, Burns, Byron, and Tennyson. And, of course, his favorite, Horace. Generally speaking, Trollope is unlikely to stump the educated reader, except when he quotes minor nineteenth-century writers who are now unread. Unfortunately, he stoops to these poetasters with maddening frequency. Unlike some novelists—Le Fanu is a good example—Trollope does not normally cite arcane or technical writers. Nor does he, like George Gissing in *Ryecroft*, overwhelm the reader with scholarly allusions and learned quotations" (52).

Means, James. "Identification of Literary, Historical and other References in Trollope's *The Macdermots of Balycloran* (1847), *The Three Clerks* (1858), *Rachel Ray* (1863), *The Vicar of Bullhampton* (1870), *Ralph the Heir* (1871), and *The American Senator* (1877)." No. 78 (Fall 1990): 32-38.

Moss, Carolyn J. "Kate Field and Anthony Trollope: Re George Eliot and George Henry Lewes." No. 86 (Fall 1994): 31-33.

"Two recent biographies of Anthony Trollope perpetuate an error attributable to Trollope himself, for he ended a letter to Kate Field by saying of George Eliot ' . . . She was one whose private life should be left in privacy. . . ." (*Letters* 3: 892). The error is that Field wanted intimate information from Trollope about George Eliot and George Henry Lewes so that she could write a gossipy article about them" (31).

"Though Field's letters on this score are not extant, the responses of her correspondents make it clear that she

put only one question to them: Was Lewes responsible for Eliot's becoming a published writer of fiction?" (32).

WARBURTON, ELIOT

Gendron, Charisse. "Images of Middle Eastern Women in Victorian Travel Books." No. 79 (Spring 1991): 18-23.

Authors examined are Alexander Kinglake, *Eothen* (1844); Eliot Warburton, *The Crescent and the Cross* (1844); Harriet Martineau, *Eastern Life, Present and Past* (1848); Lucie Duff Gordon, *Letters from Egypt* (1865).

WARD, MARY AUGUSTA; MRS. HUMPHREY WARD

Fasick, Laura. "Culture, Nature, and Gender in Mary Ward's *Robert Elsmere* and *Helbeck of Bannisdale*." No. 83 (Spring 1993): 25-31.

"*Robert Elsmere* (1888) and *Helbeck of Bannisdale* (1898), perhaps Ward's two most important novels, and ones parallel with each other in many ways, demonstrate with particular clarity Ward's gendered inscription of Arnoldian culture and Darwinian nature. Both books embody the conflict between belief and disbelief in the struggle between two lovers: Robert and Catherine Elsmere in the first book, Alan Helbeck and Laura Fountain in the second. In both cases, the influence of the woman's father becomes central and destructive because the woman cannot resolve the tension between inherited religious positions and the changing circumstances in which she find[s] herself. Ironically, the beliefs that have been bred into the woman as a fixed characteristic originated in the father as a result of intellectual self-making: this contrast aligns men of whatever religious attitudes as self-aware individuals and lumps women together as repositories of unconsciously received ideas" (26-27).

WILDE, OSCAR

Buckler, William E. "The Agnostic's Apology: A New Reading of Oscar Wilde's 'The Portrait of Mr. W. H.'" No. 76 (Fall 1989): 17-23.

"Thus at the beginning of his most vigorous and pro-

ductive literary decade, as a critic, a creator, or some combination of the two, as in 'The Portrait of Mr. W. H.,' Wilde enunciates a sort of 'agnostic's apology,' warning his audience that he may argue strenuously for points of view to which he is indifferently committed and that the ardor he may seem to show for some critical belief at one time is no guarantee that he will continue at another time to subscribe to it" (22).

Buckler, William E. "Antinomianism or Anarchy? A Note on Oscar Wilde's 'Pen, Pencil and Poison.'" No. 78 (Fall 1990): 1-3.

"Had [Thomas Griffiths Wainwright] realized himself artistically as fully as he did criminally, he would have been one of the great aesthetic critics of his age, perhaps the greatest. What Wilde seems to ask us to do is to weigh these spectacular artistic credits against a life of crime and to find the account balanced" (2).

Dale, Peter Allan. "Oscar Wilde: Crime and the 'Glorious Shapes of Art.'" No. 88 (Fall 1995): 1-5.

"Among the many Victorian writers of fictions about crime, Oscar Wilde has the distinction of being perhaps the only one who was himself a criminal, criminal, that is, in the literal sense of having broken the law and been condemned to prison for it. He was in this remarkably like Thomas Griffith Wainwright, the subject of his essay 'Pen, Pencil, and Poison': a man of 'an extremely artistic temperament, . . . being . . . a poet and a painter, an art critic, an antiquarian, and a writer of prose, an amateur of beautiful things, and a dilettante of things delightful. . .'; all this and also 'a forger of no mean or ordinary capabilities, and . . . a subtle and secret poisoner almost without rival in this or any age.' . . . No less remarkable is Wilde's conclusion in that essay that criminality and artistry somehow complement one another, or, as he puts it, 'there is no essential incongruity between crime and culture.' . . . What exactly he meant by these words, I doubt Wilde himself fully grasped when he wrote them in 1888, more than seven years before being remanded to Pentonville prison for crimes of his own. Later, in the period immediately preceding his imprisonment and during it, he came to have a much clearer understanding of the congruity between art and crime. It is this understanding and its bearing on the development of late-Victorian aestheticism that I wish to explore" (1).

Di Pietro, Valentina. "An Annotated Secondary Bibliography on *The Picture of Dorian Gray* (1980-1999)." No. 98 (Fall 2000): 5-10.

Eckley, Grace. "Why the Ghost of Oscar Wilde Manifests in

Finnegan's Wake." No. 75 (Spring 1989): 9-14.

"The two great Victorians Stead and Wilde were enmeshed in the social upheavals of their time before Joyce merged them in the pages of *Finnegan's Wake*, where Earwicker understands thoroughly the position of Wilde because 'of what he was ascend into his prisonce on account off' and his urgency to communicate these 'depraised words' . . ." (14).

Gall, John. "The Pregnant Death of Dorian Gray." No. 82 (Fall 1992): 55-58.

"This paper has examined Oscar Wilde's *The Picture of Dorian Gray* in order to elucidate the presence of the grotesque and carnivalesque. Wilde's novel proves a rich source. First, it is certainly a work by a nineteenth-century aesthete containing grotesque/carnivalesque elements. Thus it may serve as a link in the literary chain traced by [Terry] Castle. Second, Wilde's novel contains the elements of the grotesque Bakhtin finds in the Gothic novel, a genre into which *Dorian Gray* has been placed by other commentators. This study also finds the novel an appropriate vehicle for a complex investigation of the themes of metamorphosis and initiation. *Dorian Gray* examines the carnivalesque sense of renewal and the failure to achieve such a renewal because of the grotesque shift of carnival from a fruitful, public to a fatal, private sphere" (57).

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

"Within the privileged space which homoerotics are accorded by critics concerned with the sexuality of *Dorian Gray*, other erotic forms tend to be subordinated. Nonetheless, they are importantly and pervasively present. As the novel multiplies its art forms, so does the multiplication of erotic forms, the pursuit of 'myriad lives and myriad sensations,' seem to supersede any single type. Thus, in addition to the homosexual, we detect traces of heterosexual attraction (the apparently inevitable foil), autoeroticism (itself often held to encode the homoerotic), incest, and necrophilia. We also find a strong component of erotic domination in most—if not all—of the erotic relationships which the text explores. I find the dominance aspects of these relationships to be as compelling as their homo- or hetero-erotic elements. Moreover, the variety of sites at which erotic domination emerges suggests that this erotic form is largely indifferent to the question of gendered object choice" (27).

Hasseler, Terri A. "The Physiological Determinism Debate

in Oscar Wilde's *The Picture of Dorian Gray*." No. 84 (Fall 1993): 31-35.

"A major critical focus of Oscar Wilde's *The Picture of Dorian Gray* is the bartering away of his soul. Temptation readings of *Dorian Gray* are fascinating because of their intertextual nature, but their tendency is to focus on the supernatural or Faustian feature of the bartering process. And in emphasizing Lord Henry Wotton's supernatural or mesmerizing influence, they neglect to consider other, more 'scientific' forms of influence. In this paper, I will examine the form that this bartering takes, specifically the degree to which the Victorian controversy over physiological determinism is reflected in the separation of soul and body in *Dorian Gray*" (31).

Harrison, William M. "Ada Levenson's Wild(e) *Yellow Book* Stories." No. 96 (Fall 1999): 21-28.

". . . [T]he *Yellow Book* stories ['Suggestion' and 'Quest for Sorrow'] mark Levenson's transposition of the Wildean character from the limited context of Wilde himself to one in which her singular creativity, not her friend's, would be most apparent. Levenson was able to appropriate the Wildean representation from his creator with relative ease . . . Wilde's popular self-promotion essentially tied his 'real' self to his creations . . . but fundamentally he constructed a free-floating signifier, a persona beyond his personal control, to be borrowed at will by others. In his trials, this Wildean figure was used against him, as his works were introduced as evidence of his 'crime' . . . But Levenson's appropriation is certainly more benign: in her *Yellow Book* stories, the Wildean character evolves into a broader depiction of a new literary type" (22-23).

Mitchell, Jason P. "A Source Victorian or Biblical?: The Integration of Biblical Diction and Symbolism in Oscar Wilde's *Salomé*." No. 89 (Spring 1996): 14-18.

"Wilde, in his *Salomé*, not only employs a number of the images favored by Israel's kingly poets, but also makes masterful use of their chosen modes of poetic expression. The main technique of Old Testament versification is parallelism, the use of paired phrases containing some common element, with that in the second phrase answering, echoing or otherwise corresponding to that in the first. The types of correspondence tend to be fairly regular, often dealing with subordination, sequence of actions, and even repeated words (Kugel 4-7). The latter element is closely akin to another poetic device, repetition, in which 'phrases, verses or short passages [known as repetends] recur, sometimes in different forms, at varying intervals' . . ." (15-16).

Noon, Gareth. "Wilde's Gracious Enclosures: A Brief Tour." No. 91 (Spring 1997): 17-20.

"Oscar Wilde's fictions abound in torn veils, pierced walls and violated zones of privilege—signs of an acute understanding of the troubled and uncertain nature of distinction. As Gary Schmidgall puts it, Wilde as a 'born trespasser' was 'always testing the security of the boundaries presented to him' . . . Wilde's consciousness of the permeability of boundaries and the complex interrelation of opposites is most strikingly represented in a range of works published between 1881 and 1894, by a series of what may be called 'gracious enclosures': walled gardens, intimate temples, sequestered palaces from whose precincts the undistinguished, the ugly, and the poor are firmly excluded. . . . In Wilde, the secluded enclave is typically the frame for a figure of overpoweringly pure, but ultimately cold beauty: an emphatically defined, ideal figure whose remoteness from the commonplace is expressed in a high indifference to the appeals of its votaries and in the unsullied whiteness of its perfectly delineated form. . . .

"The demarcation of Wilde's gracious enclosures, however, is unstable, and the reality from which such figures stand calmly disengaged—a realm of turbulent energy, of motion and metamorphosis, of lurid color, fantastic shapes, and vigorous passions—does not remain forever excluded. Wilde represents in a pervasive imagery of incursion, staining, convulsion and transmutation the fragility of distinction and the encroachments of this clamorous world on the cold domain of privilege" (17).

Snider, Clifton. "Eros and Logos in Some Fairy Tales by Oscar Wilde: A Jungian Interpretation." No. 84 (Fall 1993): 1-8.

"Like our own age, the Victorian age tended to be unbalanced on the side of what Jung would call the Logos principle as opposed to Eros" (2).

". . . Wilde unconsciously created [in his fairy tales] archetypal images that compensated for contemporary psychic imbalance" (3).

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