

about Lord Lonsdale's sex-life), but when he died in 1894 he left a personal estate of over £38,000; Sala, who survived him by nineteen months, left next to nothing and had been, for the last weeks of his life, in grateful receipt of a Civil List pension.

Yates, then, was Dickens's industrious apprentice; Sala, even if he can hardly be accused of indolence (though his book on Hogarth does betray a sneaking sympathy for Tom Idle over Francis Goodchild), was self-destructively feckless and improvident. Edwards tells their intertwined stories with zest and precision, distilling the results of exhaustive research with self-effacing skill and offering an abundance of new material and fresh insight. One is only sorry, indeed, that he has not cast his net wider to catch up some of the other 'young men' of the 1850s whose names he tantalisingly lists in the first sentence of his Introduction. Still, it would be ungrateful to demand more when so much has already been provided, and *Dickens's 'Young Men'* will be an invaluable resource for students of Victorian writing for many years to come.

Robert Dingley

***Anna Jameson: Victorian, Feminist, Woman of Letters*, by Judith Johnston.
Aldershot, Hants: Scolar Press, and Brookfield, VT: Ashgate Publishing,
1997.**

Many scholars will have come across the works of Anna Jameson. Art historians will be familiar with her *Sacred and Legendary Art*; students of travel writing will know her *Winter Studies and Summer Rambles in Canada*; Shakespeareans may well have encountered the book now usually called *Shakespeare's Heroines*; those examining the mid-nineteenth-century "Woman Question" will recall Jameson's involvement with the Langham Place group, plus her lectures of the 1850s, *Sisters of Charity* and *The Communion of Labour*. But Jameson published in so many genres that it has hitherto been difficult to gain a sense, either of her literary career as a whole, or of recurrent motifs which might give her *oeuvre* some coherence. Such critical studies as have treated Jameson's writings, too, have each tended to focus on only one genre, and hence the breadth and significance of her overall achievement have not been fully appreciated.

Judith Johnston's new book is therefore very welcome as a detailed study of Jameson's contributions to a range of literary genres. The three elements of her subtitle—"Victorian, Feminist, Woman of Letters"—are all important to the way she defines her subject. The book makes a convincing claim that Jameson be acknowledged as a "woman of letters"—in the context of a critical tradition which, well into this century, could only recognise the male of the species. It explores as well how the more conservative aspect of Jameson's own outlook (to take one notable implication of "Victorian"), plus her awareness of what would be acceptable to her readers, inflected much of her writing. But Johnston also argues that Jameson's output was underpinned and to some extent unified by a consistent concern with the distinctive qualities and potential of women, as well as with the evils of their current situation, such that she was

a feminist *avant la lettre*. Thus Jameson, in each of her genres, “transcends that genre’s male-oriented definition to include and relocate women within its boundaries.”

Johnston’s approach is I think particularly valuable in dealing with Jameson’s account of Shakespeare’s heroines, especially as she gives full weight to its original title, *Characteristics of Women* (1832), and shows how the introductory dialogue between “Alda” and “Medon” emphasises this focus on women. She then demonstrates how Jameson, in contrast to male Shakespeare critics of her time, treats the women characters separately from their relationships with men. Nowadays, notwithstanding Jameson’s gender-sensitive viewpoint, this kind of character-based criticism seems naïve—but it makes a great deal of sense as an intervention in early Victorian discussion of the “Woman Question.”

Anna Jameson is also illuminating on the apparently disjointed *Winter Studies and Summer Rambles in Canada* (1838). The “Winter Studies” section—which concentrates on Jameson’s thoughts about translating German literature, rather than on Canada itself—has been severely condensed in modern “New Canadian Library” reprints. Johnston shows, however, that both sections are centrally concerned with “translating” one culture to another. Moreover, Jameson’s preoccupation with the condition of women, which again emerges in the cultural contrasts she draws in this text, is also evident in her actual translations of the German dramas of Princess Amelia a couple of years later.

Another strength of Johnston’s study is that it situates Jameson’s contributions to different genres in the context of other contemporary writing in the same genre. This aspect is particularly noteworthy in the comparisons drawn between Jameson’s art criticism and that of Lord Lindsay and John Ruskin. While there are resemblances between Jameson’s works and those of the male authors, each is influenced by the writer’s class and gender. Thus Lindsay—whose book was published in preference to Jameson’s by John Murray—primarily addresses the male, aristocratic connoisseur of his own ilk, while Jameson directs her work at a more democratically-conceived and partly female readership. Similarly, although both Ruskin and Jameson present Italian art within British moral and cultural parameters, Ruskin’s independent means and his status as a “Graduate of Oxford” (the anonymous but obviously male sobriquet he used for *Modern Painters I*), enable him to be more strident and idiosyncratic than Jameson. Jameson’s own take on artistic realism (a theme she shares with Ruskin), might however have been clarified by another kind of comparison: Jameson discusses Fra Lippo Lippi, and it would have been interesting to set her interpretation of his painting against the poem about him published a few years later by Jameson’s close friend Robert Browning.

Jameson was clearly aware of the restrictions entailed in adopting an overtly female voice. Thus, when she adapted her anonymous *New Monthly Magazine* articles on the Windsor and Hampton Court “Beauties” for publication under her own name, her significant alterations were to the tone rather than the content. (The similarities in content actually led to her being accused of plagiarising—herself.) Johnston’s use of unpublished MS sources is very useful in this area—she shows, for example, the

differences between an autobiographical letter of Jameson's to Lady Byron and the version of the same material adapted for the market in her *Commonplace Book* of 1854.

Jameson's need to tailor her works to her readership for financial considerations is, nonetheless, one area where *Anna Jameson* would have benefited from more of an overview of its subject's career. The early work on the "Beauties," for instance, is described as "journalistic hack work produced solely to make money"; later publications are not defined in this way, yet it is argued that Jameson's need to support herself, plus various luckless and feckless relatives, did affect the orientation of what she wrote. It would have been helpful to know whether some publications were constrained more than others for this reason. Similarly, although it is evident that Jameson, as the social climate became more receptive, grew increasingly outspoken and direct about women's issues, I felt the issue of whether or not her actual views changed needed further explication. A more extensive conclusion, which summarised their development (or lack thereof), would have been useful. Yet it is an indication of the value of this book, that a reader can be left wanting to know more about Anna Jameson.

Joanne Wilkes

***Gerard Manley Hopkins and Tractarian Poetry*, by Margaret Johnson.
Aldershot, Hants: Ashgate, 1997.**

A major concern of Hopkins criticism over the last three decades has been to balance the detailed textual analysis of the New Critics by placing Hopkins within his Victorian context. Important studies have included Daniel Brown's *Hopkins' Idealism: Philosophy, Physics, Poetry* (Oxford: Clarendon, 1997), Jude Nixon's *Gerard Manley Hopkins and His Contemporaries: Liddon, Newman, Darwin and Pater* (New York: Garland, 1994), Alison Sulloway's *Gerard Manley Hopkins and the Victorian Temper* (London: Routledge, 1972) and Wendell Stacy Johnson's *Gerard Manley Hopkins: The Poet as Victorian* (Ithaca: Cornell UP, 1968).

However, as Johnson points out, although previous studies have acknowledged the influence of Tractarianism on Hopkins's ideas, none has closely examined his poetry within this tradition, due largely to the assumption that Tractarianism is limited to the years in which the Tracts were produced. Johnson argues that Tractarian attitudes continued to be promoted through the popularity of John Keble's *The Christian Year* and Christina Rossetti's poetry, that they are present in the work of Richard Watson Dixon, and that the ideas survived the impact of Catholic conversion in the poetry of John Henry Newman, Digby Mackworth Dolben and Hopkins himself.

Johnson's first task is to identify the ideas and techniques, threading through the work of these poets, which can be labelled Tractarian. She does this through an examination of Keble's *The Christian Year* and Newman's contributions to *Lyra Apostolica* (works with which Hopkins was familiar) and identifies the major poetic theories to be "an emphasis on the affinity between art and religion, and the provision of